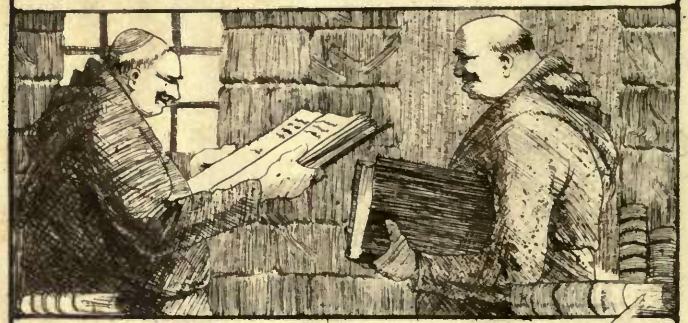
HOW TO IDENTIFY PORTRAIT MINIATURES

BY

DR WILLIAMSON

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ATTRIBUTED TO LAVINA TEERLINCK





[*Collection of Mr. E. M. Hodgkins*

TWO CHILDREN, NAME UNKNOWN, AGED FOUR AND FIVE, 1590

(*From the Hawkins Sale, May*, 1904)

HOW TO IDENTIFY PORTRAIT MINIATURES

BY

GEORGE C. WILLIAMSON, LITT.D.

AUTHOR OF "THE HISTORY OF PORTRAIT MINIATURES," ETC., ETC., ETC.

WITH CHAPTERS ON HOW TO PAINT MINIATURES

BY

ALYN WILLIAMS, R.B.A., A.R.C.A.



LONDON

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PREFACE

IT has been suggested to me that many persons unable to acquire my larger "History of Portrait Miniatures," would be glad to have a small work giving such assistance to the collector of miniatures as is needed, with respect especially to signatures, dates, colouring, and other means of identification. Hence the issue of this handbook, which it is hoped will be of service to the industrious collector.

The opportunity has been utilized to incorporate a few extra facts that have come to my knowledge since the issue of my larger work, and to give illustrations of certain miniatures recently sold.

In view of the revival of the art of miniature painting, it has also seemed a fitting opportunity to add some chapters dealing with the practical side of the art, and these chapters I have prevailed upon my friend Mr. Alyn Williams to write, considering that as the leading miniature painter of the day he was better qualified than any other person to give the instruction required. He has

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dealt with the special qualifications needed in a miniature painter; with the training, so absolutely essential and so often neglected; with the method of lighting and posing, and with colours, materials, and methods of painting. The practical teaching which he gives in his part of the book will, I think, be welcomed by all persons who are engaged in this fascinating art, and I have to express to him my thanks for so kindly giving me his assistance in the production of this volume.

I have also to say how very grateful I am to all those collectors who have lent me their miniatures for representation in the book, and may specially mention in this respect Mr. E. M. Hodgkins and Messrs. Duveen, who have allowed me to depict the miniatures they have recently acquired at the famous Hawkins Sale, which have not before been illustrated.

THE MOUNT,
GUILDFORD,
July, 1904.

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HOW TO IDENTIFY PORTRAIT MINIATURES

CHAPTER I

INTRODUCTORY

IT would be impossible within the compass of any book, however exhaustively it might be written, to give in detail such information as would enable the collector to identify the miniatures of any master. Such information can only be gained by experience, by constantly handling miniatures and examining them, by reading all that has been written respecting the artists who painted them and the portraits they painted, and by making the subject of miniature painting one of real and serious study. No books can supersede experience, and no experience is so valuable as that purchased by the collector with his own money, and by his own errors and mistakes. The aim of the few pages of this book can only be to give some general hints which will enable a collector to identify some of the miniatures he sees, and may perhaps start him on the road along which he can acquire further and fuller knowledge. Its intention can only be to give him such information about signatures and monograms, the dates of the birth and death of various artists, and any peculiarities of colouring or style which distinguish them. All beyond that, the collector

must teach himself, and if the subject of miniatures has any fascination for him, as it most certainly should have, he will very quickly be able to gather up much more information than the writer of this book could give him.

Every opportunity should be taken by a collector to see miniatures, and they should not be merely glanced at, but carefully examined. He should strive to check his knowledge from time to time, by deciding in his own mind, without the use of a catalogue or spoken word from the friend whose collection he is examining, as to the identity of the artist who painted the miniature in question, and then verifying the opinion by the catalogue, or in some other way; he will thus find out how far his judgement has led him, and what he has yet to learn. To be a serious collector of miniatures, one must be a serious student of art, and that involves a study of questions of costume, of ideas of portraiture, and of technique. A collector must make himself acquainted with the materials upon which miniatures have been painted, in order to be able to know that a miniature painted on ivory must be after the time of Bernard Lens, and a miniature painted on a playing card would probably belong to the Elizabethan or Stuart time. He must accustom himself to understand the various details of costume, such as trunk hose or wig, flat hat or armour, and his intimate knowledge of the changes which took place in costume will enable him very soon to group his miniatures in something like chronological order.

As the writer laid down in his handbook, issued some few years ago, and now out of print, there are two methods of becoming a collector. One is to purchase miniatures which generally appeal, by reason of their charm or beauty or value, to the collector, gathering all into a capacious net, and then slowly separating the good from the bad, learn-

ing from the study of all the miniatures purchased the peculiarities of the various artists, and weeding out from time to time such as are not thoroughly representative and replacing them by better examples.

The other way is to purchase only first-rate examples of each master, buying in the auction-room, or of trustworthy dealers, the best miniatures that can be obtained, and placing considerable reliance upon the words of those who advise the collector. This latter method is only available if the collector has a well-filled purse; the former method is within the reach of a person of quite moderate means. Of the two, the general collector is the person who is adopting the better course, because he is training himself by his experience. He will be sure to purchase many things which later on he will be glad to discard, but in purchasing he may light on the work of some little-known man, and may obtain for quite a small figure a miniature of great beauty, thoroughly worthy of being preserved.

After a while, he will desire to know more about the artists who painted his treasures, and then he can indulge his wish by purchasing the larger books on the subject referred to later on.

Having bought his miniatures, the question arises as to their bestowal. Miniatures should be carefully treated. They require almost as careful treatment as children. They must not be exposed to extreme changes of temperature. They should never be hung facing the light. They should never be placed in any part of the room close to the fireplace, least of all hung, as they so frequently are, by the side of a fireplace, because of the convenience of looking at them in that position. In times that are past, they have been treated with the utmost attention and almost with reverence. Had it not been so, we could

not have possessed the large variety of fascinating works which are now to be found in old houses and old collections. If kept from the light and from the heat, and if guarded with the utmost jealousy from damp and the deadly mildew which follows it, miniatures are practically imperishable; but, alas! how many have perished through neglect of these ordinary precautions? If it once be realized how readily cardboard and vellum will curl, how easily ivory will split, with what a very slight hold the paint is attached to ivory and how thin the surface of that paint is, the collector will take care that none of the dangers to which allusion has been made shall overtake his treasures.

If the only suitable position in a room for the miniature cabinet is one facing the light, then it is absolutely essential that a blind or curtain be hung over the case, and that it be replaced the very moment that the exhibition of the cabinet has been completed. Even with such a precaution as this, the light will find its way in, and there is no doubt that drawers and boxes are, after all, better for miniatures than cabinets.

Another piece of advice the collector would do well to follow, is with regard to opening miniatures he possesses. A miniature is, of course, none the more beautiful for our knowing who painted it, but it is a far more interesting possession. In a great many cases, the artists signed the miniatures on the faces, and their signatures, whether initials or monogram, often need to be sought for with great diligence, and with the aid of the magnifying glass. Generally they lie close down to the margin of the frame. When painted in gold, they are often only to be seen in one light, and the same difficulty sometimes occurs if they are marked on the miniature in fine, hard, glistening black lead pencil. Wherever they are found,

their presence should be noted in a catalogue. Every miniature case should be opened with the greatest care. It would be desirable in some cases to get the local jeweller to do this work, but he must be overlooked while he is doing it. Every scrap of paper found inside the frame should be scrutinized. Records of considerable importance, such as the name of the sitter, the name, address, and date of the artist, and even fuller information, have been found on the paper at the back of a miniature. On one portrait belonging to the Duke of Portland was found the following inscription:

"The finishing his picture and another which Mr. Graham took away is not paid for. S. C. (Samuel Cooper)" a statement in the artist's own writing of the greatest possible interest.

On another miniature the artist (Cosway) had carefully recorded his opinion of the lady who sat to him, and the description was not a flattering one. It read as follows:

"Impatient to advice, excessive pride upon a false foundation, a specious exterior, an unfeeling heart, inconstant, ungrateful; and the writer of this may justly add, as he has woefully experienced it, cruel and mercenary."

This particular portrait was an unfinished one, and it is said that the artist, after commencing the portrait, had a quarrel with the lady, refused to finish the work, and sent it home to her with his opinion of her character marked on the back of it. She was a Mrs. Whittington, and her character as the artist described it has been preserved for the world to read. It is, of course, not often that information of this kind is obtained, but constantly some scrap of knowledge has been found hidden away in a miniature.

In one case the artist gave a careful pedigree of his fair

sitter which identified her from two other relations, each of whom bore her name.

In another case, a miniature artist wrote the words "Tiresome, fidgety," at the back of the portrait, which, it may be supposed, related to the young girl of about sixteen whose portrait he had delineated.

In several instances the artist's signature is to be found on the piece of cardboard at the back of the portrait, and this is especially the case with Cosway, who is only known to have signed some two or three of his miniatures on the face, but who signed almost all his best on the back with his usual pompous signature, very frequently adding the date and his address. Two portraits, for years considered to be the work of Cosway, and sold as his work at two very important sales, were, on opening, discovered to be painted by Engleheart, and to represent the two friends of Horace Walpole, the Misses Berry. Another miniature, attributed to Engleheart, was in similar fashion proved to be the work of a girl artist of whom hardly anything is known; and a third, to which had been attached the great name of Nicholas Hilliard, bore the initials of Peter Oliver.

If any signature or other information is discovered on the back of a miniature, a piece of glass should be inserted in the frame to guard the writing, and then future possessors of the miniature will be saved the trouble which the original collector has had, and by which he gained the information.

Another important consideration is that of names. Where it is definitely and absolutely known whom the miniature represents, the name should be forthwith engraved upon the frame. Life is uncertain, and memories are treacherous, and for want of such names many a miniature has now to be anonymous although it is quite

certain that those who once owned it knew whom it represented. On the other hand, where no name is known, and where there is no evidence which definitely can give the information, let the collector beware how he attaches a name of his own selection to the portrait. He may have strong presumptive evidence in its favour, he may feel confident in his own mind that he has rightly named the portrait, but unless the evidence is of the strongest possible character, he has no right to complicate history by attaching to a portrait a name which he is not certain should belong to it. He may be urged to take all possible trouble to find out whose portrait he possesses. He should search the wonderful collection of portraits in the galleries and library of the National Portrait Gallery, and do the same in the British Museum. He should consult those who are best qualified by long experience and cool judgement to assist him, and he will very possibly be able to determine pretty conclusively whose the portrait is, but unless he is certain of his fact, he has no right to label the miniature, except as an attribution. Too definite certainty may some day place him in a difficulty, as it did a great collector who for many years attached an important aristocratic name to one of his miniatures, and was then confronted by the replica of it which had been done by the same artist, and at the same time, and which bore the name of the great-grandmother of the owner who showed him the duplicate. His boasted possession was none the less beautiful, but his own catalogue, and the catalogues of all the exhibitions to which he had lent the miniature, were inaccurate by reason of his error. The matter may seem to be a small one, but it is not so. Inaccuracy in history is at the bottom of a great many errors, and the labelling of portraits with inaccurate names is as wrong as the falsification of dates or of historical facts.

A true collector should not be too much swayed by changes of fashion. He will find that at the present time the work of the eighteenth century is in greater demand than it should be, and that seventeenth century work appears to be at a discount. He should learn to give every artist his due, to understand the charm which belongs to each period, and to each man's work, the reasons for divergent work, and the inability of the artist to go beyond the limit of his materials; and he should value his miniatures for their own intrinsic beauty, for the loving care with which they have been wrought, and for the charm of their age and their portraiture. Their money value may vary from time to time, and has very little to do with their real importance. A well-selected collection should, of course, prove remunerative to the collector if ever he has occasion to dispose of it, but money value should not be the reason for a collection, and if it is so, a great part of the charm of the collection will disappear. If the collector really loves his miniatures, he will collect them for their own sake, and having obtained them, he will guard and preserve and cherish them, and will not constitute himself a dealer, as many collectors do, by changing and exchanging his miniatures for others, or by selling his treasures at a public auction.

To the student of history few things can be more interesting than a cabinet of well-selected miniatures, especially those which represent men and women who have played their part in the making of their country.

CHAPTER II

HOLBEIN

THE first name on the list of European miniature painters which deserves attention is that of Hans Holbein the younger, who was born at Augsburg. There were probably several artists before the time of Holbein who painted miniatures, especially the one who is considered to have been Holbein's master, Lucas Hornebout; but much of their work was in connection with illuminated manuscripts, and a collector is not likely to bring into his collection any works prior to those of Holbein. It might, perhaps, have seemed unnecessary to have described the works of Holbein, inasmuch as there are so very few genuine ones known in Europe, but as within the last year a miniature hitherto unknown, and undoubtedly the work of this great master, has been discovered by me, it is quite possible that similar circumstances may arise again, and that other miniatures of Holbein which have been hidden away in country houses may be discovered. His portraits are painted on cardboard or on the very thinnest vellum mounted on cardboard, but on this latter material only two examples are known. Cardboard was his favourite material, and backs of playing cards were what he used. The portraits are painted on a pretty blue background, and one of their distinguishing marks is the extreme thinness of the paint. Every touch is put on with the greatest possible delicacy. The modelling is subtle, so subtle that it is difficult to

understand how, with a very slight amount of colour, and such very tender shades, so much modelling could be attained. The hair is painted with great delicacy. Ornaments are rendered with scrupulous accuracy and with the finest of outline, but they always occupy quite a subordinate place with regard to the portrait. The attention is at once riveted by the face, which is full of character, and generally has a serious, if not pathetic aspect. There are examples of the work of Holbein to be found in the Royal Collection at Windsor, four of which are said to have been given to Charles I by Sir Harry Vane. There are two fine portraits of the artist himself at Montagu House, belonging to the Duke of Buccleuch; there are three in the Uffizi Gallery at Florence, each representing an unknown person. There is one in the Wallace Collection in London, a portrait of Holbein himself, almost a replica of one of the two at Montagu House. There are two in the collection of the Queen of Holland, both of unknown persons, but one of which, I am inclined to think, represents Reskymeer, the Cornish gentleman, a full-length picture of whom by the same artist is to be seen at Hampton Court. The picture at Hampton Court is a bust portrait in complete profile, and is painted on an oak panel. The miniature belonging to the Queen of Holland is nearly full face, and is painted on vellum mounted on cardboard. The arrangement of the beard and moustache, and the straggling hair falling on to the forehead from beneath the black cap, are identical, and the miniature at the Hague may well represent the same person who is to be seen at Hampton Court, only in the former he is nearly facing the spectator. A wonderful circular miniature by this master was in the Hawkins collection and was sold to Messrs. Duveen on May 13th, 1904, for the record price of £2,750. It re-

HANS HOLBEIN



[*Montagu House*

HOLBEIN, BY HIMSELF,
1543, AGED 46



[*Collection of Mr. E. Godolphin Quicke*

SIR THOMAS MORE



[*In the possession of Messrs. Duveen*

FRANCES HOWARD (NÉE VERE)
COUNTESS OF SURREY

WIFE OF HENRY, EARL OF SURREY,
SON OF THOMAS, THIRD DUKE
OF NORFOLK

presented Frances Howard, Countess of Surrey, and is inscribed "ANNO ÆTATIS SUÆ 23." The lady is represented dressed in black velvet and wears a red carnation at her bosom; in her hand she carries a green leaf. The miniature by Holbein, to which allusion has been made on page 9, is in the Quicke Collection, and is an exquisite portrait of Sir Thomas More; but these constitute all that can be definitely ascribed at the present moment to the great German master.

The utmost care must be taken by the collector, when confronted by a portrait attributed to Holbein, in closely examining it. If the paint is at all thick or lumpy, or the shadows very deep and dark, the work is probably not by Holbein. A remembrance of the fact that the master died in 1543, and not in 1554, as was so long supposed, will assist the collector in determining whether or not the picture which he sees has been painted by Holbein. Bearing this date in mind, it will be recognized as impossible that Holbein should have painted Edward VI as a young man, inasmuch as the King was born in 1538, five years only before the artist died. There are many portraits of Edward VI, and many more of Henry VIII, which are attributed to Holbein, but cannot be accepted as his work. I have always found that the pieces of cardboard upon which Holbein painted are very roughly cut to a sort of circular shape. They are never true circles, nor are they ever trimmed accurately, and this is one piece of evidence which inclines me to accept a miniature portrait which is in Italy, and which I believe to represent Erasmus, as a genuine work of the Augsburg painter.

In four cases Holbein's miniatures are signed by his initials "H. H.," and dated 1539, 1541 and 1543; but it must be borne in mind, and this statement will have to be repeated later on in the volume, that the easiest thing

for the forger to copy is the signature or the monogram or the date, and therefore but little reliance should be placed upon the presence of such signature or date, if there is any doubt in the mind of the collector as to the genuineness of the portrait.

The artists who followed Holbein, or who were his contemporaries, are those whose works are of extreme rarity, in some cases represented by only one or two known examples. There is a man named John Bettes, who painted fine, strong, powerful portraits in oil on pieces of oak panel, and who flourished in about 1580. One of his finest miniatures is at Montagu House, and another belongs to Earl Beauchamp.

There is also a painter named Shute; a very clever lady who painted Elizabeth's portrait, named Lavina Teerlinck, and the artists Van Cleef and Stretes, but all their works are of the greatest rarity.

Sir Antonio More painted miniatures, and one of his best works, representing Thomas Howard, fourth Duke of Norfolk, was for a long time at Corby Castle, but has lately been lost sight of. Zucchero and Lucas de Heere also occasionally painted miniatures, but up to the reign of Elizabeth no artist seems to have devoted himself exclusively to painting portrait miniatures as a profession. There are many portraits in oil, painted on copper or on silver, which are to be found in foreign collections, and which belong to the Holbein period, and to the early part of Elizabeth's time. It is almost impossible to say who painted them, as they bear no signature, and very little indeed is known of the artists of that time. Some of them are extremely beautiful, very strong and powerful in technique, and very rich in colour. There are good examples to be seen in Dresden, in Hanover, in Munich and Vienna.

CHAPTER III

HILLIARD AND OLIVER

IN the time of Queen Elizabeth we come upon the first of the English miniature painters, a man who adopted Holbein as his model, and appears to have devoted a great deal of attention and many years of his life to painting portraits in miniature. From his time there is a steady succession of miniature painters down to the last century. The art was very largely an English one; certainly its greatest exponents were Englishmen, but it spread into many other countries, and the miniature painters of Sweden, of Holland, and later on those of Russia, obtained a considerable celebrity, and their works are justly valued.

In the earliest days of the art, the names of Hilliard, the two Olivers, Hoskins, and, above all, Samuel Cooper stand out prominently, and the last-named artist was perhaps the greatest painter in miniature who ever lived.

In the eighteenth century, it is again the names of Englishmen who stand out with marked prominence, Cosway, Plimer, Engleheart, Smart, and Humphrey being in their particular field unapproachable. They had great rivals, however, in France, the works of Fragonard, Petitot, Dumont, Augustin, Isabey and Guérin, being of remarkable beauty, although they occupy a place in portraiture very different from that of the English painters.

Germany produced Dinglinger and Füger; Italy, Rosalba, Galantini and Festa; and Holland, Melder, Beer,

and Bosman. The greatest Swede was Hall, the greatest Fleming, Van Blarenberghe, but on the whole it may be taken that the chief exponents of the art of miniature painting were either Englishmen or artists from other countries who had taken up their abode in England.

At the head of the long roll stands the Elizabethan artist, Nicholas Hilliard. He was a distinguished man, the son of the high sheriff of Exeter, was born in 1547, began life as a goldsmith, and became jeweller, goldsmith and limner to Queen Elizabeth, and afterwards to James I. He engraved the Great Seal for Elizabeth, produced several famous jewels, and executed some illuminations in books, but is best known by his miniature portraits.

There is a considerable falling off to be seen when the works of Hilliard are compared with those of Holbein. Hilliard reverted much more to the old habits and methods of the illuminators. Holbein painted his miniatures as though he were painting life-sized portraits, merely reducing his work in size, but keeping miniature portraits as large in style and as consummate in execution as any full-length portrait could be. Hilliard's finest portraits are marvels of exquisite skill, wrought with the utmost neatness and accuracy, but they are flat, hard and shadowless, when compared with the works of Holbein, and the perfection of flesh tints, and skilful modelling of the features which characterized the works of Holbein, and are to be found in the portraits by the successors of Hilliard, do not, as a rule, appear in his work.

Hilliard's portraits are almost always painted on a blue ground, and the best of them are distinguished by inscriptions in gold. As a rule, these inscriptions give the date on which the portrait was painted, and the age of the person depicted, with the addition, in many cases, of a Latin motto. The artist's initials also appear on very

N. HILLIARD



[*Welbeck Abbey*

A YOUNG MAN IN DEEP MOURNING

Inscribed: "Queres le (image of the sun) luit pour moy" "Vere effigies Ætatis suæ 20" "Quadragesimo Añ Dm̃ 1616"



[*Welbeck Abbey*

QUEEN ANNE OF DENMARK

many of his portraits. Hilliard's son, Laurence, also painted miniatures, and his work very closely resembles that of his father, but it can be distinguished when the inscriptions are examined, as the writing of Laurence Hilliard is far more elaborate than that of his father, and the capital and final letters of the words are frequently adorned with very rich ornamentation. There are very few miniatures in existence signed by Laurence Hilliard; there is one at Montagu House, and one in Earl Beauchamp's collection, but there are several attributed to Nicholas Hilliard in which the writing shows the work to have been done by the son rather than by the father. Hilliard painted his own portrait in miniature several times. One of the best examples is that which was originally at Penshurst Place, and is now in the Currie collection. He also painted his wife's portrait; her maiden name was Alicia Brandon, and her portrait, done in 1578, when she was but twenty-two years of age, which is fully inscribed by the artist and signed by him, and also bears the arms both of her family and of his, is one of the most treasured possessions in the famous Montagu House collection.

He painted Queen Elizabeth over and over again, representing her in various resplendent robes, wearing high, elaborate ruffs, and having her hair dressed in remarkable fashion and adorned with many jewels. The faces are almost always very flat, strikingly wanting in modelling, and it has been said, upon very doubtful tradition, that the queen ordered that no shadows should be represented upon her features. The result has been that the flat, shadowless faces very much resemble those of saints in an illuminated missal.

Hilliard's painting is remarkably fine, especially when lace, costume or jewels are concerned. He used pure gold

for his inscriptions, and for jewelled work on the costumes, and the perfect brilliancy of this metal is one of the tests by which the collector can determine whether the portrait is genuine or not. Most of his portraits are painted on cardboard, or on the very thinnest of vellum, called "pecorella," which was made from the skin of unhatched chickens.

Hilliard died in 1619, and his works are to be found in most of the famous collections of miniatures. He painted several portraits much larger in size than the customary oval miniature. They are oblong pictures, measuring as a rule about six inches by four and a half, and are full-length portraits. Several fine examples of these larger portraits are to be found in the Duke of Buccleuch's collection. They are painted with the most marvellous skill, every thread of the lace-work, and every item of the jewellery being represented with the most perfect precision, while patterns on the silk and velvet used for the clothing are executed with the utmost ability.

Notable portraits in this size are those of the Earl of Leicester and the Earl of Cumberland, and a picture in the Currie collection of Sir Robert Dudley, which has also been ascribed to Hilliard's successor, Isaac Oliver. It is very seldom that works of such importance as these full-length portraits come into the market. There are but few of them in existence, and almost all are in well-known collections. In their way they are almost perfect as examples of skill, but the figures are quite flat, and there is an entire absence of the broader work and grander modelling which distinguished the two successors of Hilliard.

James I granted a special patent of painting to Hilliard, and a sole license for the royal work. This patent had not expired when Hilliard died, and his son continued

ISAAC OLIVER



[*Collection of the Queen of Holland*

A MAN, NAME UNKNOWN, AGED 30, 1614

ISAAC OLIVER



[*Windsor Castle*

HENRY, PRINCE OF WALES

the profession under the same privilege. Laurence Hilliard's work is a little fuller in colour than that of his father, and does not contain quite so much gold in its decoration. He lived till 1640.

Two men who succeeded Hilliard, Isaac and Peter Oliver, the former of whom is believed to have been Hilliard's pupil, were far greater men, and in their hands the art of miniature painting took a very high position. The blue ground which had been handed down to them marks most of the miniatures by Isaac Oliver, but his son Peter moved away from this characteristic, and painted many of his miniatures on a background of violet or brown or gray. It is probable that Isaac Oliver was a man of French origin. His parents are believed to have been Huguenots who took refuge in England, but there is also some evidence in favour of his having been born in this country. Unlike Hilliard, he does not appear to have held any formal Court appointment, but he was a great favourite at Court, and both he and his son painted many portraits for the king. Peter Oliver was employed by Charles I to copy a number of pictures in the Royal collection in miniature size, in order, it is said, that when the king moved about the country he could have copies of his favourite pictures with him.

In the hands of these two artists, father and son, miniature painting took a different direction. The figures lost the flat illuminated style which they had in Hilliard's time. They were better drawn, the faces had more colour, and far more modelling, and there is an expression of dignity and character about them, especially to be seen in the works of Peter Oliver, which was unequalled in Europe at that time. No foreign country had any artist who was painting miniatures in the time of James I or Charles I whose work equalled that of Isaac and Peter

Oliver. Isaac died in 1617, Peter in 1647. The younger man was by far the greater artist of the two. Both frequently signed their miniatures in monogram fashion, the "I" being run through the "O" in the case of Isaac Oliver, while the "P" and "O" are conjoined in the case of the son. Both of them frequently put inscriptions on their portraits, which are generally written in gold. Some of these inscriptions are in English, whereas all the inscriptions on Hilliard's miniatures were in Latin. Both artists were noted for elaborate painting of lace; the collars on the portraits of James I and his wife, Queen Anne of Denmark, by Isaac Oliver, the lace cuffs of Sir Philip Sidney, by the same artist, which are to be seen in the three miniatures in the Currie collection, and the exquisite lacework on the cap and ruff of the baby Prince Henry, in the Ham House collection, are examples of the skill with which they could paint this delicate fabric. In the Queen of Holland's collection there are several works by the Olivers, and the elaborate ruffs made of lawn, and the clear linen golilla which surround the necks of some of the men are marvels of exquisite painting in their wonderful transparency.

The pinkish-violet backgrounds which are to be occasionally found in the work of Peter Oliver may have been derived from Hilliard, for although almost all his miniatures are painted on a blue background, there are yet half a dozen of them in which he has tried a warmer colour, something more approaching a reddish pink. Perhaps the best example of his use of this colour is a portrait of Queen Anne of Denmark, which is now in the Duke of Portland's collection.

There are some very fine examples of the work of both artists in the Hague, in the private collection of the Queen of Holland. There are many to be seen at Mon-

ISAAC OLIVER



[*Welbeck Abbey*

SIR PHILIP SYDNEY

PETER OLIVER



[*Belvoir Castle*

HENRY, PRINCE OF WALES

tagu House, and some very fine ones at Ham House. A remarkable series belongs to Mr. Wingfield Digby, and is at Sherborne Castle. These miniatures form part of a collection which was discovered in the time of Horace Walpole in an old house in Wales belonging to a descendant of Sir Kenelm Digby. They were amongst Walpole's chief treasures in his collection at Strawberry Hill, and at the sale of that famous collection in 1842 some of them passed back to the Digby family, while others were secured by the Baroness Burdett-Coutts, then Miss Angela Coutts.

Notable in this collection are two portraits in one frame, dated 1633, representing Sir Kenelm Digby and his wife Venetia. They were painted in the year in which Venetia, Lady Digby, died. The same collection contains a miniature by Peter Oliver, which is a copy of a portrait by Vandyck, and is so inscribed.

There are portraits of Peter Oliver both at Welbeck Abbey and at Montagu House, the one at Welbeck being by the father, Isaac, the one at Montagu House by himself. The latter picture is unusually bold and sketchy, and contains little of the niggling work which customarily belongs to the miniatures by Oliver. There are many fine examples of the work of each of the artists in the Rijks Museum at Amsterdam, notably portraits of Arabella Stuart and of James I by Isaac, and of Henry, Prince of Wales, Charles I, and George Villiers, Duke of Buckingham, by Peter. A special feature of the work of Isaac Oliver appears in his portraits of women. The hair, which in many cases falls thickly over the shoulders in a loose mane, is painted with remarkable dexterity. It is soft and flocculent, quite different from the harder and more definitely outlined way in which he often paints the hair of men. In every case, in his miniatures, the painting

of the hair is a test of the artist, but in the portraits of women the transparent effect which he was able to obtain is particularly to be marked.

The miniatures painted by the Olivers are generally oval in shape, but are sometimes heart-shaped, and in some instances square. There is a great variety in the background, sometimes it is a reddish curtain, sometimes portions of two curtains, one on either side of the sitter. At other times the old blue ground or a background of plain clear violet or dull gray appears, and on that is wrought a motto or inscription. A few miniatures have a brown background, and in one in the Tsar's collection in St. Petersburg the brown background is almost black, but as a rule the blue or reddish-pink backgrounds are to be found. There are, however, examples of the work of Isaac Oliver which have landscape backgrounds. One well-known portrait of Sir Philip Sidney which is at Windsor, and a small-sized copy of which is to be found at Welbeck Abbey, represents him sitting under a tree in an arcaded garden (with reference to Arcadia) with formal beds of flowers. The celebrated portrait of the three sons of Lord Montagu with their servant represents them standing in a panelled room. This portrait belongs to Earl Spencer. A portrait of the Earl of Dorset, which is in the Jones collection at South Kensington, shows that nobleman seated by a table in his own room. These are unusual examples, and are of unusual size. They mark the manner, however, in which Isaac and Peter Oliver broke with old traditions, and launched out with ideas of their own.

There are many fine works by both Peter and Isaac Oliver in the Royal collection at Windsor. Others are to be seen at Castle Howard and Lord Derby owns one or two which are particularly fine.

PETER OLIVER



[*From the miniature at one time at Castle Howar*

ARTHUR CAPEL, EARL OF ESSEX, AND HIS WIFE

A painter of whom practically nothing is known save his name, is said to have been a pupil of Isaac Oliver. The most notable of his works appears in Earl Beauchamp's collection and is signed Alexandre Colison and dated 1630. It is in oil, and is a very fine piece of characteristic portraiture.

CHAPTER IV

HOSKINS AND SOME LATER MEN

THE chief artists who succeeded Isaac and Peter Oliver were John Hoskins and his son. It is very nearly certain that there were two, father and son, both having the same name; but it is not possible to state this with absolute certainty. Hoskins is referred to in contemporary documents, and even at the back of some miniatures, as "Old Hoskins," and this would imply that there was a younger man of the same name. There are also divergences in the method of signing the initials, which can only, I think, be accounted for by there being two artists.

The father appears to have signed his miniatures with his initials in monogram fashion, and four different forms of this monogram are known ĦH, IH, ḢH, ĦḢ. The son, on the contrary, appears to have signed "H", "I. H.", or "I. H." with a little "fc" (*fecit*), occasionally adding the date, but in default of definite documentary evidence these statements must be taken with caution. We know that one John Hoskins died in 1664, and it is believed that the son survived the father till 1686.

It is not easy to give any definite rule for the guidance of the collector in identifying the work of Hoskins. A great many of the miniatures are signed, the letters being of very minute size, usually painted in gold, sometimes in black, and frequently at the extreme edge of the

JOHN HOSKINS



[*Burghley House*

CHARLES II. AS A BOY

portrait. The flesh-tints are as a rule rather over-ruddy, somewhat nearer to a brick-dust colour than to a carnation. There is a surface glazing on the faces which is sometimes worn off, owing to the effect of light, heat, or rough usage, and in such cases the features appear blotched. The miniatures, as a rule, are painted on vellum, thicker in quality than had been previously used, and sometimes the ovals are of quite coarse, thick parchment.

At his best John Hoskins the elder was capable of really exquisite work, and the pathetic face of Charles II as a boy, which is at Montagu House, is one of the loveliest portraits of that monarch ever painted.

Hoskins was almost the first to use foliage as a background for his miniatures. The word "almost" is advisedly used, inasmuch as Isaac Oliver painted Sir Philip Sidney in a garden, but Hoskins introduced a tree, a plant, or a moss-grown rock, on many occasions as a background to his miniatures. He did not confine his attention to water-colour painting on vellum, as there are miniatures signed by him which are painted in oil and on cardboard, but his best work is in the accepted medium. He painted one or two very large miniatures; for example, a portrait of Queen Henrietta Maria, done in 1632, which is at Amsterdam. It is circular, seven inches in diameter, and is signed and dated. Another, even finer, work is a square one at Ham, representing the Countess of Dysart, who was mother of the Duchess of Lauderdale. This is dated 1638. The portrait of Queen Henrietta has a curtain and some foliage as a background, that of Lady Dysart some foliage revealing a distant landscape in which are a castle, some mountains, and a bridge.

Hoskins relinquished the hard and somewhat niggling work of his predecessors, replacing it by broader and

more sweeping brushwork, closely resembling oil painting, such work as in the hands of his nephew, Samuel Cooper, became the most perfect instrument for miniature portrait painting. The portrait of Hoskins by himself is to be seen at Montagu House. He also painted John Avalon, Algernon Sidney, the Countess of Sunderland, one of the daughters of Frederick, King of Bohemia and the Queen of Hearts, the Earls of Holland and of Thanet, and Robert Devereux, the third Earl of Essex. There are several of his portraits at Windsor, and others at Ham House, and at the Amsterdam Museum. Perhaps one of the most beautiful pictures Hoskins ever painted is one to be found in Earl Beauchamp's collection, representing Mary Sidney, Countess of Pembroke. It is painted much more in the style of the earlier masters, and is full of elaborate detail. The face is a very sweet one, exquisitely modelled. A fine example of his broader and more sweeping work is to be seen in the same cabinet, namely, a signed portrait of John Thurloe, which is so powerful as to be almost worthy of Samuel Cooper.

Amongst other artists who were contemporary with Hoskins should be mentioned Sir Balthazar Gerbier, who painted a fine portrait of Prince Maurice of Orange and Nassau, which is in the Queen of Holland's collection, and is dated 1619. He was a painter to the Duke of Buckingham and to Charles I. There were also Penelope Cleyn, whose portraits frequently have very quaint landscape backgrounds, and her brothers Charles and John. All three of these artists as a rule signed their works with their initials, monogram fashion, in gold.

Another artist was Nathaniel Dixon, but of his life and career we know nothing. His works are generally signed by his initials, and can also be distinguished by a curious pallor in the flesh tints, and by remarkable inaccuracy in

NATHANIEL DIXON



A GENTLEMAN IN ARMOUR

THOMAS FLATMAN



THOMAS HENSHAW, AMBASSADOR TO DENMARK AND NORWAY, 1677

the drawing of limbs whenever he attempted large-sized miniatures. This latter fault is very clearly to be seen in his big portrait of the Duke of Grafton which is at Montagu House. The boy's face and hands are admirably painted, the dog by his side is an enormity. His work is uncommon, but there are examples of it in the Duke of Buccleuch's collection, at Welbeck Abbey and at Goodwood.

Another man, who was probably a pupil of Peter Oliver, was David des Granges, whose best miniatures are signed from 1640 up to 1656. As a rule he uses his three initials "D. D. G.", the first two in a line above the third, and adds the date. He was very partial to a brown, leather-coloured background, and his faces almost always bear a serious aspect. Some of his best pictures are to be seen at Ham House, and there is also a beautiful one in the Ashmolean Museum, and a very small portrait painted by him is in the Waddesdon collection in the British Museum. He did not confine himself to miniature painting, but painted a few large pictures in oil, and for a long time he resided in Scotland.

Thomas Flatman, who lived from 1637 to 1688, was a barrister, poet, and painter. His own portrait can be seen at the Victoria and Albert Museum, and examples of his work in many collections. He wrote an exceedingly beautiful hand, and often put long inscriptions at the backs of his miniatures, which he signed and dated. His miniatures are more often signed at the back than in the front. They are somewhat dull works, although good sound portraiture.

Another artist of this period was Gibson the dwarf, who lived from 1615 to 1690. His painting is dry and inflexible; a good example of it can be seen at Welbeck His daughter became Mrs. Ross, or Rosse, and to her I

attribute a portrait of the Duke of Monmouth which was a copy of an unfinished work of Cooper, and also several miniatures at South Kensington which have been ascribed to Samuel Cooper.

Another miniature painter of whom very little is known is Edmund Ashfield, who flourished about 1675. He painted a great deal in pastel, delighting in various shades of brown. His work in miniature is very scarce, but there is a good example of it at Belvoir, and a very fine portrait by him is at Ham House.

Mary Beale and her son Charles Beale were seventeenth century painters, whose work is occasionally met with. The work of the mother is better than that of the son, as Charles Beale was an inaccurate draughtsman. The long, full wigs, and beautiful lace ties falling over the gleaming armour, often assumed in the portraits of that period, Mary Beale painted with remarkable skill, and she gave a refinement to the faces of the men whom she depicted, although she associated it with a quality of feminine beauty which rather detracts from their merit. She signed her work with her initials, and occasionally with her full name. Her son's work is signed with the monogram of "C. B." He only practised miniature work for a few years, as he suffered from very weak sight.

A great friend of Mary Beale was an artist named Matthew Snelling, who was given to curious experiments. He painted on several occasions upon a peculiar paper covered with a very thin layer of plaster, more like the panels of gesso used by the Italian painters. He appears also, like them, to have painted in tempera, and three of his miniature portraits are not in colour, but in a sort of monochrome resembling sepia, and are more allied to pencil work than painting. He did, however, upon occasion paint in the ordinary fashion, and there is a portrait



[*Montagu House*

SIR EDWARD SPRAGG

NAVAL COMMANDER



[*Montagu House*

SAMUEL PEPYS

Signed and dated 1688

of Frances Countess of Dorset, signed by him, which bears a striking resemblance to the work of Flatman.

Following all these artists, perhaps the three most important ones were Lawrence Crosse, who was born about 1650 and died in 1724, and Peter and Bernard Lens. Crosse is perhaps best known from the story told by Walpole, that he was ordered to repair a damaged miniature of Mary Queen of Scots, and to make it as handsome as he could. He had his own special ideas of what constituted female beauty, and he altered the long, oval countenance of the unhappy queen to a round face, and in this way started a serious error in portraiture from the effect of which we have not yet recovered. Many copies of Crosse's altered portrait were made and considered to represent Mary Queen of Scots, and, until a few years ago, it was hardly possible to know the true countenance of the Queen.

He painted the great diarist Samuel Pepys, the infamous Titus Oates, and the well-known naval commander Sir Edward Spragg, who was acknowledged to be one of the handsomest men of the day. His initials are entwined in a pretty, somewhat elaborate monogram, but, owing to the fact that both Peter and Bernard Lens signed their works with a somewhat similar monogram of "P. L." and "B. L." the miniatures of Crosse are often ascribed to them.

Crosse was a great collector of miniatures himself, gathering up the work of many of his predecessors, but eventually he sold his collection at his house in Henrietta Street.

Most of these portraits have the thick raised lace ties, which were fashionable in his time, and which Crosse took unusual care in painting. Their presence forms almost a test of his work, as no other artist in England

at that time painted this raised lacework so well as he did.

Bernard Lens, the father of Peter Lens, was born in 1682, and was himself the son of another Bernard. He was a profound admirer of the work of Samuel Cooper, and copied it on many occasions, but his copies, although dexterous, lack the force and power of the original works.

There is a very good portrait of himself dated 1718, at Welbeck, and in the same collection is his copy of Cooper's famous portrait of Oliver Cromwell, which he executed in 1723, and also his portrait of Cooper himself. He painted George I, Matthew Prior, Judge Jeffreys and Alexander Pope; and he also executed several large miniatures, generally representing two persons, in which he made a great use of a favourite brilliant blue, a colour which is so strong as to almost spoil the effect of the miniatures. These larger portraits generally have a landscape background. There is often an over-sentimental look on the faces, and the mouths are drawn too small. His colour scheme was, as a rule, too brilliant to be wholly satisfactory.

His son Peter Lens was a clever painter, but he spent very little of his time in England, and is supposed to have died in Antwerp about 1776.



[*Montagu House*

OLIVER CROMWELL, AFTER SAMUEL COOPER



[*Montagu House*

SAMUEL COOPER, AFTER COOPER

Inscribed: "Samuel Cooper a famous Performer in Miniature stild van Dyck in little he died in London in ye year 1672 63 year of his age Bernard Lens fecit."

CHAPTER V

SAMUEL AND ALEXANDER COOPER

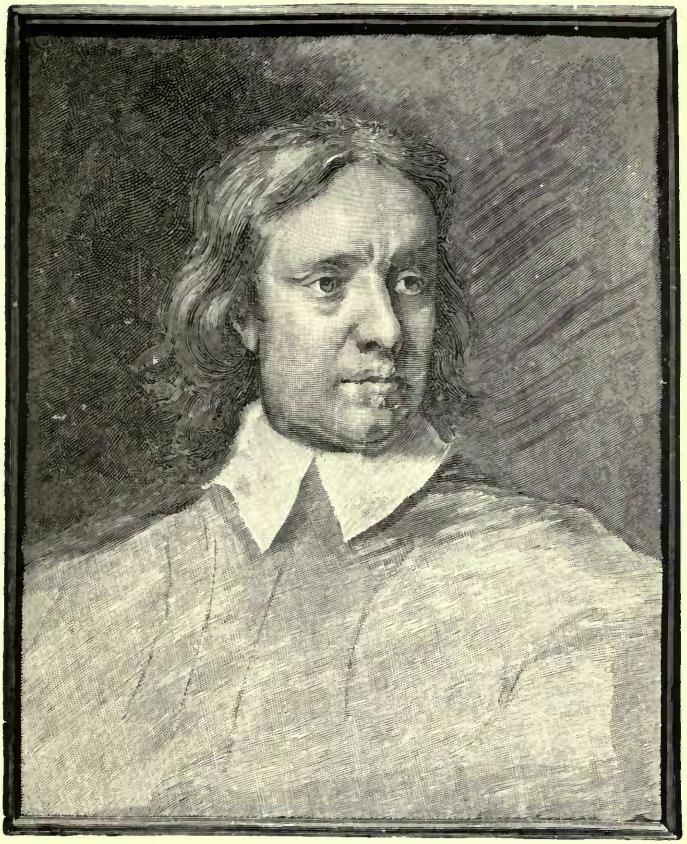
IT is rather a curious circumstance in connection with miniature painting that the names of some of the best exponents of the art occur in pairs. There were two Hilliards, two Olivers, and two Coopers, and there were probably two Hoskins. There were two painters of the name of Lens, and a third of the family is believed to have painted. There were two brothers Plimer, there were two Petitots, father and son, two Smarts, father and son, two Englehearts, and two Robertsons, brothers, while, as if to complete the series of pairs, both Cosway and his wife painted miniatures.

Of all these pairs, the greatest is that of the two Coopers, and Samuel Cooper, one of the brothers, was probably the greatest painter of miniatures who has ever lived. About his history hardly anything is known. He was born in 1609, he died in 1672, he was trained by his uncle Hoskins, he resided for some time in France and in Holland, he was an excellent musician, a clever linguist, a short, stout man of a bright countenance, he lived in Henrietta Street, Covent Garden, and he was married, but had no children. There are many references to his works in Pepys' Diary, and also in Evelyn's Diary, and it is from these two books that we have to gather such information as can be told respecting Samuel Cooper. He was buried in Old St. Pancras Church, but there does

not appear to be any monument now remaining to his memory.

The special feature about his miniatures is their remarkable power. They are broadly and vigorously drawn, rich and low in their colour scheme, and magnificent representations of character. The works of no other miniature painter have so much the effect of life-sized portraits as have those of Cooper. As Walpole says: "If a glass should expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion. If his portrait of Cromwell could be so enlarged, I do not know but Vandyck would appear less great by the comparison." Cooper painted a very large number of miniatures, and everything that he did is worth attention. His portraits should be sought for with the greatest assiduity, the possession of a genuine Cooper being sufficient to give a cachet to any collection. They vary very considerably in size; the largest work which, I believe, the artist ever painted, measures nine by seven and a half inches, and is at Goodwood. An almost similar oval portrait, measuring seven by five inches, which, like the one just named, represents Charles II, and was painted in 1665, is to be seen in the Rijks Museum at Amsterdam. A few of Cooper's copies of well-known pictures, especially those of Vandyck, of which a fine example can be seen at Montagu House, are also about this size, but as a rule his portraits were ovals about three by two and a half inches, or smaller. He painted on cardboard or vellum or parchment, and on two or three occasions, probably for experiment only, on thin, rather rough pieces of mutton-bone, but he was the only painter until the time of Lens who ever used anything in the way of bone, and there are none of his genuine works known to have been painted on real ivory.

SAMUEL COOPER



[*Devonshire House*

OLIVER CROMWELL



[*Rijks Museum, Amsterdam*

CHARLES II

REDUCED IN SIZE



[*Montagu House*

OLIVER CROMWELL

UNFINISHED

Several of his portraits have come down to us unfinished, but in effect they have not lost by reason of their unfinished condition. In one or two instances, notably those of Cromwell and the Duke of Monmouth in the Montagu House collection, the head stands out with even greater force and magnificence by reason of the unfinished condition of the picture. Cooper was not successful in painting the hand, and he very seldom attempted to do it; his hands were either too thin and out of proportion, or else somewhat coarse and clawlike. The faces are, however, of remarkable beauty, and a closer student of human nature there could hardly have been. The character, habits and life of his sitters are revealed in his portraits with marvellous skill. In the painting of the hair he was very dexterous, rendering it in soft, flocculent masses, with an almost transparent effect. As a rule, he painted men much better than women, and almost all his women are serious and grave, wellnigh to the point of sternness. Hardly a smile can be found on the face of a single work of Cooper, almost every one, man or woman, bears the impress of that Puritan life which in his time was crushing out so many of the joys of existence, and which must have borne even more heavily upon the women than the men. In miniatures which have been very carefully guarded, the carnations of the face in Cooper's finest portraits are brilliant and ruddy, but there are very few miniatures which have been so well protected as to reveal to us in its full force the rich colour of the face. Those in the Godolphin Quicke collection stand almost alone in this respect. They have been shut away in their cases for a generation, and from them one is able to realize the force and intensity of Cooper's rich colouring. As a rule, although every other part of the miniature has stood, the

strength of the flesh tints has deteriorated by the effect of light.

Cooper signed a great many of his miniatures, and added the date to many of them. His initials appear in two forms, the letters quite separate from each other in some instances, and in others united in a very pretty monogram. As a rule they are marked in gold. The broad, sweeping technique of the artist can be readily recognized, and the wealth of long hair from the midst of which the face peers out is a striking characteristic of his portraits.

His own picture is to be seen in the Victoria and Albert Museum. There is not only a large, square miniature of him which was formerly at Kensington Palace, but also a large similar oval one at a different period of his life, signed and dated 1657. At Montagu House there are a great many of his works, perhaps the most wonderful series in existence. At Welbeck Abbey there are several, including some of his choicest portraits, those of Colonel Sidney, Lord Arran, Archbishop Sheldon, Sir F. Holles, and the artist's wife Christiana. In the Duke of Devonshire's collection is the famous portrait of Cromwell, while at Montagu House is the unfinished replica of it which the artist was making for himself, but which Cromwell took away from him and gave to Elizabeth Claypole. From her through the Frankland family it has descended to its present possessor, and is now associated with portraits of Cromwell's wife and his two sons by the same artist. Charles II he painted many times, also Prince Rupert and the Duke of York, revealing in their handsome countenances the weakness and instability which belonged to their characters. In the Godolphin Quicke collection is another magnificent portrait of Cromwell, evidently painted at a somewhat different period from

SAMUEL COOPER



[*Windsor Castle*

GEORGE MONK, DUKE OF ALBEMARLE

SAMUEL COOPER



[*Windsor Castle*

CHARLES II

those which are at Chatsworth and Montagu House. It is one of the grandest pictures Cooper ever painted, and a replica of it, perhaps only partially the work of the master, is in the Wallace Gallery. There are also many works by Cooper in Amsterdam, and one exceedingly fine one in the Queen of Holland's collection. His miniatures can also be seen in St. Petersburg, in Vienna, and in Denmark, while several Swedish collections boast of fine examples. No painter, either before him, or since his time, has been able to reveal with such unerring skill the character of the sitter within the small compass of a few inches.

Of his brother, Alexander Cooper, very little indeed has hitherto been known, but the reader must be referred to the larger work by the author on miniature painters for a record of the career of this artist, which has been gathered up lately from archives in Sweden and Denmark. He does not appear to have done very much work in England. In 1632 he was in Holland, from 1646 to 1656 in Sweden, then for a while in Denmark, and he died in 1660. His most famous works belong to the German Emperor, to the Queen of Holland, the King of Sweden, and the King of Denmark. They are very much like those of his brother in their strength and vigour, but there is a striking difference in the technique. Alexander painted in a rougher and coarser method, as though his work had been founded on experiments in gouache; there is a sort of uneven, stringy look about his flesh-work which is a little like pastel painting, and which, once seen, can never be mistaken for that of any other artist.

He frequently signed his works with his initials, and he often painted them on a violet or reddish background, and, upon one occasion, upon a yellow background. His work is not so great as that of his brother, but is deserv-

ing of greater recognition than it has hitherto received. There are hardly any examples by Alexander Cooper in this country; one certainly is at Windsor, one or two in the Greene collection in London, and one, if not two, at Welbeck. If the pencil drawings belonging to Miss Swinburne which have been attributed to Alexander Cooper are really his work, then he was more skilful in that medium than he was in water-colour. The exquisite detail of this series of portraits in pencil could certainly not be exceeded in merit by the work of any artist of that time. In all his pictures there is much the same charm as exists in those of Samuel Cooper, but the modelling is a little over-done, the faces are too hard and rough, and the shadows are too deep.

ALEXANDER COOPER



COUNT CARLOS GUSTAV
CREUTZ.



COUNT MAGNUS GABRIEL
DE LA GARDIE



GUSTAVUS ADOLPHUS

All in the Gothenburg Museum

CHAPTER VI

RICHARD COSWAY

TO the collector of miniatures there is no name so well known as that of Richard Cosway, and no name which has so often been inaccurately used. Scores of miniatures have been ascribed to Cosway which have nothing whatever to do with him, and the works of almost every artist of the eighteenth century in which there have been any pretensions to real beauty have been attributed to this artist. By reason of the man's great popularity in the time of the Regency, and perhaps because of his eccentricity and foppish costume, and of the celebrated parties which his wife gave at Schomberg House, Cosway was held in high repute, and his name was upon everybody's tongue. His great genius overshadowed the smaller men who were his contemporaries, and when the time arrived in which the advent of photography caused the admiration for miniatures to languish, it was Cosway's name which alone survived the general wreck. Whatever was beautiful in the way of miniature painting was said to be his work, and his rival Engleheart, his talented pupils Andrew and Nathaniel Plimer, the artist Smart, who far exceeded him in merit, and many another such as Humphrey, Shelley and Wood, were forgotten. The time of which we are now speaking was a very unfortunate one for miniature painting. It fell soon after the decease of the three last of the eminent painters

in miniature. Chalon, Newton, and Ross recognized that in photography they had a formidable rival, and to each of them is ascribed the statement that the day for miniature painting had passed, and that photography would kill the miniature artist. Neither of them, however, recognized at the time how completely their prophecy was going to be fulfilled, and with what neglect their own works and those of their far greater predecessors would be treated for a while. It has been left for the past few years to witness a revival of the interest in the works and the history of miniature artists, to see their portraits once more come into vogue, and be cherished as precious treasures in the cabinet of the collector.

The neglect, which preceded this period of revival, wrought havoc with the works of many a miniature painter, and with all the literary material regarding their lives, and, what was perhaps even more serious, was the cause of wrong attributions being given to the miniatures which escaped the general neglect.

Cosway was undoubtedly the most remarkable, and certainly the most successful miniature artist of the wonderful eighteenth century. His attachment to the extravagant Court of the Prince Regent, and the vast popularity which he enjoyed at the hands of that dissipated person brought him into great notoriety, and caused him to become one of the popular painters of the day. His dexterity was perhaps unequalled, and the gracefully refined air which clings to his works is in its way unapproachable. There is a daintiness, a grace and piquancy about his airy, luminous portraits which the works of no other master reveal. His miniatures can often be detected by the use of a brilliant clear blue, which with white appears in the cloudy backgrounds of which he was so fond, but the great test of his work consists in

the drawing of the hair, by which he can readily be distinguished from his rival Engleheart, or his pupil Plimer. Cosway's hair was painted in masses, and not in lines. It was more like soft pencil work, and had some subtle shades of blue or green in it, while the outlines of the curls were marked with single strokes of a delicate brown. The stippling of the face was exceedingly light and airy—a touch of colour and a few hasty strokes, a little dark stippling in the shadows, and a living face was presented, full of charm and sweetness. Ivory played a great part in Cosway's pictures. Not only did it gleam through his very thin work with remarkable brilliance, but in many cases its yellowish surface bore no traces whatever of paint, and the curve of the cheek or the rounded flesh of the shoulder was the creamy ivory itself, in all its natural brilliance.

There is nothing hard and rigid about Cosway's work. There is very little modelling to speak of, there are striking faults in proportion, the delineation only shows the most superficial grace, the most evident accomplishments, and it must be honestly said that the portrait often lacks stability and quality, and is merely a very charming miracle of painting. Yet with all this, the work of Cosway is in its way supreme, his miniatures represent the beauties of a period which was nothing if not elegant, with all the additional attractiveness that dainty white robes, powdered hair, lace and velvet could give to their features, and they show us the lovely women and the stately if somewhat effeminate men of an age distinguished by studied grace in movement and in attitude. That his miniatures have been repeatedly copied, and that they are now more than ever the subjects of the forger, need hardly be stated. But no copyist has been able to do justice to the wonderful flippancy of touch

which distinguishes the genuine works, and the airy lightness of Cosway's brushwork.

There are but three miniatures, as far as the writer can tell, which are signed by Cosway on the face, and there appear to have been special reasons for the signing of each of these portraits. One was so different from Cosway's ordinary work that probably without the signature it would never have been known to be his, and in that instance, to make assurance doubly certain, he signed the miniature also on the back. Another was of remarkable merit, perhaps one of his greatest works, and therefore signed, while the third was evidently an experiment in a new method of work. As a rule, all his best miniatures are signed on the back, and the signatures differed according to the prosperity or the health of the artist. Towards the latter end of his life, Cosway's mental condition was one of great weakness, and this is evidenced by a signature of 1816, at the time of his most serious mental trouble, which is to this effect: "Richard Cosway, R.A. et F.S.A., greatest miniature painter in the world." As a rule, his pompous signature is as follows: "Rdus Cosway, R.A., Primarius Pictor Serenissimi Principis Walliae." To this signature he occasionally added the word "Armiger"; he also at one period of his life called himself "Ricardus de Cosway." He frequently added "F.S.A." after the "R.A.," either alone or preceded by the Latin conjunction "et," and occasionally the signature appears all in English, with the exception of his name, and reads: "Rdus Cosway, principal painter to the Prince of Wales and all the Royal Family." Then there are a few miniatures signed "R. Cosway" only on the back, without the statement that he was painter to the Prince of Wales, a few signed "Rdus Cosway," and a few "Rdus de Cosway." His drawings are generally signed with his



THE PRINCE REGENT, 1772



PRINCESS LUBOMIRSKI



LOUISA PAOLINA ANGELICA
COSWAY AS A BABY

monogram only, a small "R" in the centre of a very large capital "C." Altogether there are about twenty different methods in which the artist signed his name, but if his initials "R. C." appear upon the face of a miniature it may be taken almost for certain that the portrait is a forgery.

The works of no artist require more careful attention than do those of Cosway and his pupils. The colour is so exceedingly slight, and so delicate, that it is very quickly faded by light, and the miniatures should be guarded with the utmost care, not only from strong sunlight, but from any light at all. There are a great many drawings by Cosway to be seen in collections, full-length figures, drawn in pencil, with the heads and hands alone receiving colour. These are almost always to be distinguished by the striking inaccuracies of proportion which mark Cosway's work. They are very graceful figures, charmingly drawn with a very light touch, but are invariably too tall, and the limbs are too long and too thin, while the heads are too small. They are sometimes signed in full at the foot of the drawing with the usual pompous signature, in other cases the monogram of "C. R." is hidden away in a corner.

Cosway could draw very well when he cared to try. Some of his pen-and-ink drawings of nude figures are beautiful, and are worthy of an old master, and some of his pencil groups, such as "Minerva directing the arrows of Cupid," "The Holy Family and St. John," and "Angels adoring the Sleeping Child," are admirably drawn, and show a wealth of cleverness, by which, with a few lines, the whole figure is suggested, and the eye naturally fills in the missing details. But in some of his big portrait groups, such as that of the first Lord Yarborough and his wife and children, the drawing is shocking. The

group is very pretty, the faces are charming, but not a single detail in drawing will bear examination. His paintings of women and children, especially those of children, are in their way better than those of men. When drawing men he never seemed to be able quite to forget his patron the Prince Regent, whom he drew over and over again, or else the men of that period desired to represent the Prince. He was very fortunate in costume and coiffure, far more so than were the artists who succeeded him. The white robes of the women, the rich coloured coats of the men, open at the neck and revealing elaborate lace ties, and the methods of dressing the hair with powder, were all in favour of the miniature painter, while the long hair worn by the children, and the big white collars over their little coats, were very attractive features of which Cosway was not slow to take advantage.

Cosway was a Devonshire man, born about 1742 and educated at Tiverton. He was a pupil at Shipley's drawing school, and when twelve years of age gained an important premium from the Society of Arts, the very first prize which they gave. He began exhibiting in 1760, and was an Associate of the Royal Academy in 1770, having been a student in the previous year. He lived in Berkeley Street, afterwards at Schomberg House, Pall Mall, then successively in two houses in Stratford Place, and finally in the Edgware Road. He was married in 1781, at St. George's, Hanover Square, to Maria Cecilia Louisa Hadfield, who herself was a very talented artist. It was when he was living in Berkeley Square that he first attracted the notice of the Prince Regent, and from that moment up to the time of the accession of George IV he was constantly employed by the Prince, was frequently in his society, and in virtue of his patronage became the popular



THE ARTIST BY HIMSELF



[*Collection of Lord De Mauley*

LORD DE MAULEY AND SIR F. C. PONSONBY

CHILDREN OF FREDERICK, EARL OF BESSBOROUGH

miniature painter of the day. He travelled a good deal in England, visiting Burghley House, Stamford, and Boughton. He also went a good deal to Paris, and to Italy with his wife, who had lived for many years in that country. He was a very pompous little man, fond of the finest of fine clothes, and was much laughed at by his companions. His conceit was very considerable, and he was very sensitive as to the attachment of his titled friends. Gradually, towards the end of his life, he became mentally afflicted. His style of living was very extravagant, and his house was furnished as if it had been a palace. He had strange hallucinations, but to the last was a bright, joyous, happy little creature. He died in 1821, in the carriage of an old friend who had frequently taken him for a drive in the Park. He had had an attack of paralysis on the way to Edgware, had fallen back and died without a groan. He was buried in Marylebone New Church, where there is a mural monument to his memory.

Very many of his works remain in Italy, in a convent school for girls founded by his wife, and where she died. Some of his most beautiful miniatures were painted on ivory boxes which had been made for tooth-picks; a notable one belongs to the Earl of Ancaster, which was painted for the Duke of Ancaster, and is adorned with the portraits of his wife, his son, and his two daughters. Many of his portraits, especially two belonging to the Duke of Sutherland, one in the possession of Lady Burdett-Coutts, and several at Windsor, are unfinished, but in grace these light, sketchy, incomplete portraits can hardly be equalled. He painted Georgiana Duchess of Devonshire many times, almost all the members of the Royal Family, every leading lady in the society which met at Carlton House, and very many lovely children, and he has left behind him a record for work which is

of very remarkable length. He must have been a very energetic and rapid painter, as his miniatures number several hundreds. Perhaps the best examples of his work belong to the King, and are at Windsor, others belong to the Duke of Rutland, the Earl of Ancaster, Lord De Mauley, the Duke of Portland, and the Baroness Burdett-Coutts; while the finest of his drawings belong to Lord Tweedmouth and Mr. Hodgkins. There are also some exceedingly fine miniatures and drawings by Cosway in the possession of Mr. J. Pierpont Morgan.

CHAPTER VII

GEORGE ENGLEHEART

COSWAY'S great rival was George Engleheart, but he was attached to the Court of George III., while Cosway worked for the Prince Regent, and the consequence was that the more serious people in society came to Engleheart, while the faster and more flippant set flocked to the studios of Cosway. Engleheart worked from 1775 down to 1813, and, according to his own notebooks, painted during that time 4,853 miniatures. He earned on the average about £1,200 a year, rising in his best year, 1788, to £2,200, and falling in the worst of these thirty years to £800. In 1812 he retired from his profession with an ample fortune, as he had wisely invested his earnings in property in London. He went to live at a house at Bedfont, eventually moving to Blackheath, where he died in 1829. He has left behind him a full and most important fee-book, in which he has recorded the names of his sitters, the fee he received for each portrait, and the date upon which it was paid him, and in this fee-book he reckoned up, year by year, how many pictures he had painted, and what money he had received for them. He painted the King twenty-five times, and many other members of the Royal Family, and his fee-book includes the names of very many notable people of the day, and representatives of almost all the great families of England.

He was a pupil of Sir Joshua Reynolds for a time, although trained in the first place by George Barret, R.A., and one of his great claims to remembrance is in the fact fact that he copied in miniature many of Sir Joshua Reynolds's pictures. Some amongst the number have disappeared, and the only record we have of them is in Engleheart's copies. Of others we gain further information, especially as to when they were painted, from Engleheart's fee-book.

Engleheart's work is quite different from that of Cosway, although in the past it has often been confused with it. It is far more solid in effect, very brilliant in colour, and not so monotonous as is the work of Cosway. The eyes are often over-expressive, exaggerated in their brilliance, too large and too noticeable; the drawing, as a rule, is careful and rigidly accurate, the colour scheme strong and effective. There is an unmistakable sparkle and brilliance about the work of Engleheart, and though it has not, perhaps, the charm of the work of Cosway, the flutter, the sparkle, the airy lightness of his portraits, it has the far greater quality of truth. It has been suggested that in the portraits of Engleheart the same nose can be seen over and over again, and, to a certain extent, this is so, but it is too broad and sweeping a statement to be altogether true, for the works of Engleheart bear the impress of truthful portraiture more than those of Cosway or of Plimer. One does not find the idealization which occurs in Cosway's work; on the contrary, there is every variety of expression and every variety of face. The hair is rather more liney than that of Cosway, but does not approach to the hard, definite work of Plimer. The miniatures are exquisitely finished, and show extremely careful work; they are frequently signed with a large capital script "E," but after Engle-



[*Collection of J. P. Morgan, Esq.*

MISS BEDINGFIELD



[*Collection of Mr. George Mackey*

A GIRL, NAME UNKNOWN

heart's nephew, J. C. D. Engleheart, commenced to paint, the uncle appears to have put both his initials "G. E." together on his works. Following the practice of Cosway, he signed some of his miniatures on the back, adding the word "pinxit" and the date. He has left behind him quantities of his colours, his brushes, and all his appliances, but what is of far greater importance is the list of his sitters, which has been printed, so that almost everyone whom he painted between 1775 and 1813 can be identified and dated. He did not confine his attentions only to miniatures, but was an exceedingly skilful draughtsman in pencil, water-colour, and oil, and he also experimented in enamel-work, as did Cosway. His miniatures are always painted on ivory; Cosway's were on the same material, but there are at least three cases known in which that artist experimented on vellum, and was curiously unsuccessful on that material.

There is not only much less monotony about his miniatures than is the case with the works of Cosway, but Engleheart carried his love of variety into all the details of his portraits; he varied the backgrounds very much, at times using the blue and white cloudy background favoured by Cosway, at other times introducing more colour, especially reds and browns, and yet again painting with a sort of yellow halo of light behind the head. In the case of his portraits of old ladies and those of young girls with very brilliant complexion, he used a black background, which, however, he only extended over about three-quarters of the miniature, melting it into browns and grays towards one side of the portrait. In a few cases he put foliage at the back of his sitters, and in one or two examples he painted on an almost white background, but, as a general rule, close down to the shoulders of the portrait, however light the general

background may be, there is some rich dark cross-hatching to be found, which gives accent to the light falling on the neck and shoulders. He was partial to painting ladies in the elaborate hats which were so popular in his day, all the varied detail of which in the way of feathers, lace, ribbons, velvet or tulle, he rendered with the greatest care. A few of his miniatures are to be found on ivory boxes, one or two on gold snuff-boxes, but the majority are ovals of the ordinary size, about three inches by two and a half, to hang from the neck as a pendant from a chain. On the whole, his work is more serious than that of Cosway, richer and deeper in colour, more honest and straightforward. He left behind him many drawings for portraits on paper, slightly tinted, and a number of tracings of his best portraits. His nephew, who was his pupil, will be mentioned in a succeeding chapter.

A very large collection of the works of this artist belongs to Sir J. Gardner D. Engleheart, K.C.B., and includes many of his finest miniatures. Other examples are to be found in the possession of Mr. Henry Engleheart, and in the collection of Lady Currie, Mr. J. Pierpont Morgan, Lady Bathurst, Countess Tolstoy and Miss Beauchamp. A very fine work by Engleheart is at Hertford House in the Wallace collection, and some superb examples were recently sold at Christie's from the Hawkins collection.

A full account of the artist and his works, together with a complete list of the people whom he painted, can be seen in the monograph issued in 1902 (see Bibliography at the beginning of this volume).

CHAPTER VIII

ANDREW AND NATHANIEL PLIMER

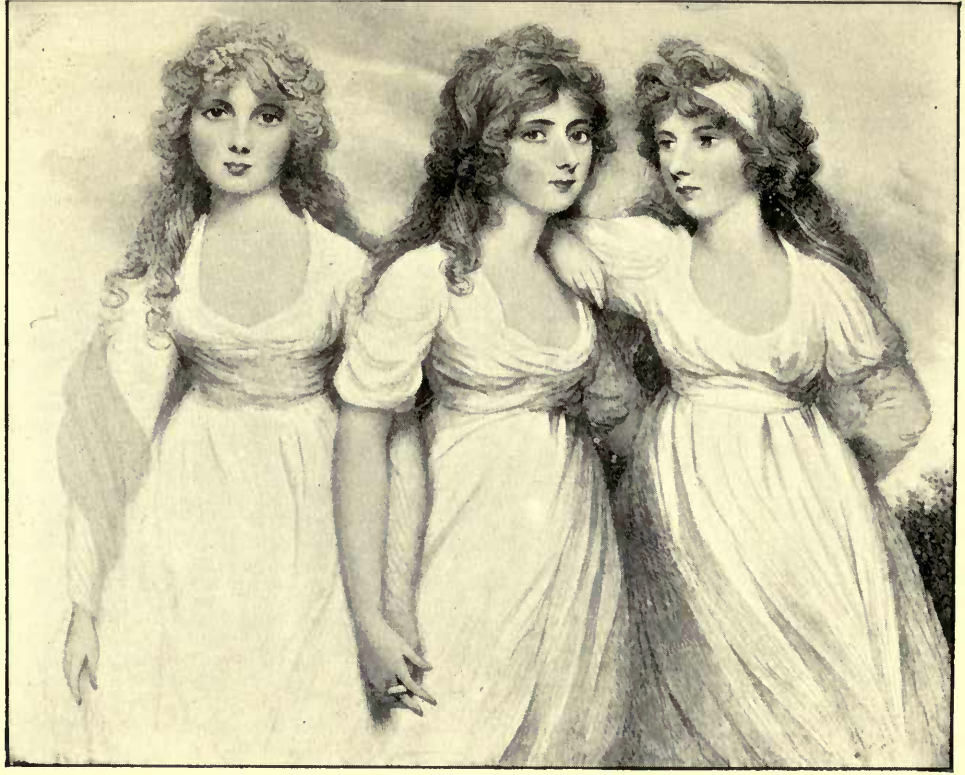
ANDREW and Nathaniel Plimer were pupils of Richard Cosway. They were sons of a clock-maker at Wellington in Shropshire. Nathaniel was born in 1757, Andrew in 1763. From very early days they were fond of painting, and having no chance in their native town of fulfilling their wishes, they ran away from home, where they had been apprenticed to their father's business, and joined a party of gipsies with a menagerie, and wandered about with them for many months, gradually drawing nearer to London. While with the gipsies they painted scenery for a village play, and decorated the front of the menagerie, often making their own brushes from the hair of the various animals, compounding their colours from various plants, and in case of necessity stealing decorators' paints in the towns through which they passed. They lived this life for about two years, but on reaching Buckingham washed their faces from the walnut juice with which they had stained them, wrapped their possessions into two shawls, and resolutely walked on into London. They at once strove to take lessons in drawing. Nathaniel entered the employ of Henry Bone, the enameller, as an assistant, and Andrew became personal servant to Cosway. Employed at first in cleaning the studio, grinding and mixing colours, arranging the easels and announcing the callers, he soon passed on

to higher things, as Cosway, detecting his ability, sent him off to another artist to learn drawing and then took him into his studio. There he stayed till 1785, and then he set up for himself, exhibiting the following year at the Royal Academy. He resided in Great Maddox Street and afterwards in Golden Square; but his life was a wandering one, and he was to be heard of later on in Scotland, Devonshire, Cornwall and Wales. Part of his life he lived at Exeter, part in Edinburgh; he was for a while residing at Plymouth, but his last days were spent at Brighton, and there it was that he died in 1837, at the age of seventy-four. He was buried at Hove Parish Church.

Of Nathaniel, his brother, very little indeed can be told. He exhibited in the Royal Academy in 1787, and he is said to have died in 1822. He lived in Maddox Street, in New Bond Street, and in Paddington Street, but it is not known where he died, or where he was buried. One of his daughters married Andrew Geddes, A.R.A., and he had three other children.

Comparatively few portraits signed by Nathaniel are known to exist. By his younger brother Andrew, however, there are a great many very fine works in existence. The choicest of his productions belong to Mr. J. Pierpont Morgan, who has an unrivalled series in his cabinets. A good many also belong to Mr. Hodgkins, and a remarkable series of his works, both on paper and on ivory, remains in the possession of his only grand-daughter, in Scotland. The majority of the works of the Plimers, both Andrew and Nathaniel, are signed with their initials, the letters being exceedingly tiny, and hidden away in the corner of the miniature.

The distinguishing feature of the work of Andrew is the definite, distinct painting of the hair. It is not painted



[*Collection of Geo. J. Gould, Esq.*

THE THREE GRACES

THE THREE DAUGHTERS OF JOHN, FIRST LORD NORTHWICH

in masses, as was Cosway's, but in lines, every hair that is represented being clearly delineated. There is far more cross-hatching on the faces, and especially in the shadows of the neck and shoulders, than was the case with the work of Cosway. The eyes have somewhat of the exaggeration in brilliance which marked those of Engleheart, but they are unusually clear and distinct. Plimer was very skilful in painting figures in groups, such groups as were altogether beyond the power of Cosway or Engleheart, but he was a still worse draughtsman than Cosway, especially where groups were concerned.

There is a brilliant, almost meretricious quality about the works of Plimer, an over-showiness and a flaunting of beauty which marks them out, and to that extent injures them. This is less apparent in his portraits of children, but in all his portraits there is the characteristic unnaturalness of the hair, the wiriness, too definite and hard to be altogether pleasant. Plimer's daughters had very large and remarkable eyes, brilliant and very full of expression, and the artist was so constantly in the habit of painting their features that he seems gradually to have surrendered himself to the charm of these very expressive and brilliant eyes, giving them to most of his sitters, and thereby affording a distinct characteristic by which his works may be identified. He was very fond of rich brown hair, and, where possible, painted it in large quantities about the neck and shoulders. His girls are generally robed in white muslin gowns which are very open at the neck and breast, and at the shoulders are little more than bands, the whole of the arm from the shoulder being revealed. His women are almost all of them represented as very lovely, but it can hardly be believed that they all had those full, expressive eyes, regularly shaped elegant nose, perfect mouth, long neck, and snowy bosom with which

he paints them. In some cases, such as the four sisters of the Forbes family, the three sisters in Lord Hothfield's collection, and the three Rushout girls, there was undoubtedly a strong family resemblance, but the girls are represented so much alike that it is almost impossible to distinguish one from the other. Some of Plimer's portraits are of surpassing beauty, in a certain flower-like tender charm, but there is no doubt that the artist was a flatterer when the portraits of women were concerned. With children and boys there was not the same reason for flattery, and the results are more satisfactory.

In backgrounds, Plimer and Engleheart are somewhat alike, the darker colouring occurring near the lower part of the miniature, or the shoulders, in the best works of Plimer as it does in the best works of Engleheart. The brilliant blue which Cosway was the first to introduce was constantly used by Plimer and is associated by him with white clouds. There are, however, examples of his work, notably a portrait of his four children, in which the background is foliage and trees. There are also miniatures by him on a very dark background, composed of greens and various shades of black, and there are portraits, of children especially, on a background of a grayish, low tone of blue, which is exceedingly pleasant. His flesh tints are very even, and slightly inclined to a yellowish tone, but the way in which his miniatures can be most easily detected is by the hardness of the drawing of the hair, and by the extreme prominence of the eyes. It should be mentioned that there are half a dozen of his miniatures on a green background, such as no other miniature painter of the time is known to have used. Andrew Plimer painted exceedingly well on paper, with a broader, easier touch than he generally used on ivory.

The work of Nathaniel Plimer very closely resembles



HON. HARRIET RUSHOUT, AFTERWARDS LADY COCKERELL



HON. ANNE RUSHOUT, ELDEST DAUGHTER OF JOHN, FIRST LORD NORTHWICK

Collection of J. Pierpont Morgan, Esq.

that of his more talented brother, but there were a few cases in which he far exceeded Andrew Plimer in quality. They are not more than half a dozen in number, and all the rest of the works of Nathaniel Plimer rank below those of Andrew, both in beauty and in the quality of portraiture. Generally his want of virility became mere prettiness, his lack of strength mere feebleness and poverty of expression; but in these half-dozen fine works he painted with the most refined skill, with a feathery touch, and with the utmost care. When he gave attention to drawing, he could draw well, but it seems as though such attention was very rarely given.

Nathaniel is said to have been a man of the most violent temper, who varied from day to day in extraordinary fashion, and his miniatures appear to support this tradition. Andrew's works can hardly be recommended to the collector just at the present time, as they are upon the very crest of the wave of fashion, and are fetching far more in proportion than the works of any other miniature painter. Of great beauty, they are certainly not vastly superior to those of any other painter. After a while, other masters will become better known, but owing to the influence of one or two large American buyers, the miniatures of Andrew Plimer are just now in exaggerated demand. His earliest works, which are very small, are perhaps the most charming, and five which belong to Lord Aberdare represent the choicest work he ever did. He painted in oil and drew well in pencil and in pen and ink, but the harshness which distinguishes his miniatures is perceptible also in his pencil drawings. It would almost appear as though he would have been more successful in oil painting than in any other medium, but he only took it up towards the close of his life, and four portraits are all that are known.

CHAPTER IX

SMART AND HUMPHREY

THE three previous chapters have dealt with the men whose names are best known in connection with eighteenth century miniature work, but sufficient attention has never been given to the artist who, in my opinion, is the greatest miniature painter of that period. This is partly because so little is known of the history of John Smart, and there is so little documentary evidence remaining concerning him.

In many of his works he came astonishingly near to the manner of the French enamellers, but the exquisite finish of surface and flatness of tint which they accomplished in their enamel, he achieved with his brush alone. His extraordinary finish was never equalled by any other miniature painter, while Ozias Humphrey was the only artist who approached close to him in this respect.

Smart had more knowledge of the anatomy of the human face than had any of his contemporaries, and appears to have been as familiar with every muscle and bone as a surgeon could be. His knowledge, however, did not stop at anatomy, as his perception of the character and mental qualities of his sitters, and his understanding of human nature, must have been as true and unerring as was his grasp of the subtleties of his art.

His miniatures are never likely to be as popular as the works of Cosway, Plimer, and Engleheart, having

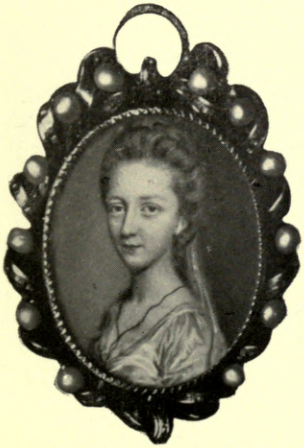


[*Collection of Mr. C. Wertheimer*

A LADY, NAME UNKNOWN

SIGNED J. S. I. 1787

M.A.R. ON REVERSE



[*Collection of Miss C. J. Ffoulkes*

ANNE BROGRAVE



[*Collection of Mr. E. M. Hodgkins*

INFANT SON OF JOHN SMART

neither the brilliance nor the attractive flippancy of these works, but they are far more exquisite in their character.

Smart had a remarkable feeling for colour, but his work as a rule is characterized by low tones and soft hues, the backgrounds being brown, greenish-gray, creamy-white, with some mingling of greenish-brown, and in one or two examples, almost black. His work was neither paltry nor over-elaborate in detail; such accessories as the star of an order, the buttons of a coat, or jewels, were always painted with extreme delicacy and care, but they are never unduly prominent in the portraits, and almost need to be sought for.

It was upon the countenance that the artist lavished the finest of his work, and it is by his incomparable painting of faces that he takes his high position. The colouring of the face is often rather too ruddy, at times approaching brick-dust colour, rather than that of flesh, but this is almost the only adverse criticism that can be applied to it.

There are two distinct periods into which his work may be divided. In the earlier one, of about 1770, his miniatures partake very much of the quality of fine enamel, and his accurate draughtsmanship, delicacy of surface and detail, are very remarkable.

His supreme power of characterization is perhaps more marked in the pictures he did in India and after his return from that country. They are as exquisite in detail as are his earlier works, but much larger in size, and marked by extraordinary power and certainty. He seems to have taken particular care in the preparation of his miniatures, as in very many instances he executed preliminary pencil drawings, slightly coloured, and these are marked by the same beauty and delicate finish to be seen on the completed works.

Smart is believed to have been born about 1740, and was, if that date is correct, only about a year younger than Cosway. He was a pupil of the St. Martin's Lane Academy, but appears also to have either worked side by side with Cosway on terms of pretty close friendship, or else to have so admired some of Cosway's work as to have accepted that artist as his master. His miniatures have remarkably little connection with those of Cosway, but the references in the letters of the latter artist imply that the connection between them was a very intimate one. Cosway was not given to praise the work of other people—he valued himself too highly to do so, and looked down with something approaching contempt upon other artists who were his rivals. He seems to have compared Smart's rather formal portraits with his own easy sweeping style and light sketchy effects, and, finding Smart had not the capacity for putting the brilliance and sparkle into his pictures which he succeeded in imparting to his own, he qualified his praise by considering the miniatures stiff, and even washy. The criticism cannot be considered as a fair one, and hardly any phrase could have been used which so little describes the work of Smart.

On one occasion, in writing to his wife, Cosway makes reference to Smart in the following words: "Honest John's faces are still not round enough to my liking, but after a few days I will get him to my way of thinking."

On another occasion he says, "Faithful John hard at work as ever; he fain will be great, and methinks he is, as he takes such pains and care, albeit he is slow and a bit washy," and then finally he remarks, "John Smart's women are too stiff still, but I like his pictures with all my heart."

The artist appears to have been a man of short stature,



[*Collection of Sir Spencer Walpole*

HON. MRS. EDWARD PERCIVAL



[*Collection of Mr. E. M. Hodgkins*

LADY CORNWALLIS



[*Collection of George Salting, Esq.*

MARIA COSWAY, 1784

of very simple habits, and of considerable religious character, belonging, it is said, to the little-known sect of Glassites or Sandemanians.

In 1783 he went to Ipswich, and he exhibited at the Academy until 1788, when he went to India. He was for five years in that country, and then returned to England, settled in London, and died in 1811.

He was a member of the Free Society of Artists, and also of the Incorporated Society of Artists, and later on became a director and vice-president of the latter society. He married Edith Vere, and lived when in London at 4, Russell Place, Fitzroy Square.

His miniatures as a rule are signed with his initials, and dated, and those painted in India have in addition the letter "I" beneath the date.

Amongst his portraits of men it is curious to notice that there is a twinkle of humour in almost every face. His portraits of women do not possess this special feature, but there is hardly a sad face amongst them, although there are one or two that are rather sarcastic or sardonic.

He had a son who was a remarkable artist, but whose work is very rare, and this man seems to have employed himself very busily with his pencil, having left behind him a large number of beautiful drawings, including some perfect copies of the drawings of Holbein now at Windsor.

As already stated, the only man who approaches Smart in exquisite texture and subtle modelling was Ozias Humphrey. He was a Devonshire man, born in 1742, a pupil of Samuel Collins at Exeter, and afterwards a pupil at the drawing school of Shipley in London. For a time he resided in Bath after his education in London had been completed, but, having an immense admiration for the work of Reynolds, came up to town again in order

to see the President, from whom he had a very flattering reception.

In 1768 he settled down in Covent Garden, and stayed there till 1771, when he went back to the West of England, and from thence abroad to Italy. In 1779 he was back again in London, exhibiting, and then became an Associate of the Royal Academy. In 1785 he went to India, where he worked with great success for three years, when he returned to London, where he died in 1810.

He possessed more of the characteristics of Reynolds than did any other miniature painter of the time, and he copied in miniature several portraits painted by the President. His colouring was brilliant, but the main characteristic of his work was its exquisite enamel-like quality, and its rich subdued colouring. His miniatures as a rule are signed by his initials, the H occasionally being placed within a much larger O, although at times the initials are side by side. One of the characteristics of his work is to be noted in the shape of the eyes. He was fond of a long, narrow eye, very full, resembling that of a gazelle or deer, and there is also a languorous and sad look in almost all the faces of his women. He was fonder than most of his contemporaries of elaborate backgrounds, and introduced curtains, trees, landscapes, heavy overhanging foliage or a marble balustrade, as accessories into his portraits.

He appears to have been a disappointed man in many ways, but a person of sympathetic tenderness, and one whose friendship was highly valued by a large circle of friends.

Very many papers concerning him are preserved in the British Museum.



[*Collection of Mr. E. M. Hodgkins*

KITTY FISHER



[*Collection of Mr. E. M. Hodgkins*

THE COUNTESS OF WARWICK

CHAPTER X

THE LESS IMPORTANT ARTISTS OF THE EIGHTEENTH CENTURY

THE miniature painters of the eighteenth century formed a very numerous band, and the early catalogues of the Royal Academy are full of their names. In the very first exhibition there were but five miniatures, but year by year they increased in number, until in 1786 the five had become one hundred and thirty-two. Of a very large number of the exhibitors very little is known save their names, and it would be impossible, within the limits of this book, to refer even to the names of the more than three hundred who are known to have been painting miniatures and exhibiting at the Academy. There are, however, about twenty artists who should be referred to, and for convenience' sake it will be well to take them in alphabetical order.

John Bogle is spoken of as a little lame man, very poor, very proud, and very singular. He was a Scotsman, who worked in Glasgow and Edinburgh, and came to London in 1772, settled down in Covent Garden, and exhibited at the Academy for twenty years.

His work rivalled that of Smart in the delicacy of the execution, careful modelling, and quiet scheme of colour, but his portraits lack the breadth and power which Smart was able to couple with such minute handling. His portraits are always small, and very occasionally are signed. The modelling of the faces is very subtle, and the colour

scheme as a rule is very low in tone. The artist died in great poverty about 1793.

The first appearance of George Chinnery at the Academy was in 1791, and he was then residing at 4, Gough Square, Fleet Street. Earlier in his career he had been a member of the Irish Academy, and living in Dublin, and after exhibiting in London for a few years, he returned for a while to his native country. He is said to have adopted miniature painting through having been employed to make copies of his own crayon portraits in small size on ivory, and his first exhibited works prove very conclusively that they were copies of pictures in crayon. In 1802 the artist was again in London, and then he went to India, eventually moving on to China, where he settled down at Canton, continuing from time to time to send home works for exhibition. His miniatures are usually circular, often painted on dark green or almost black backgrounds, and generally signed with his initials. They have at times been confused with the work of Humphrey, on account of the exceeding narrowness of the eyes, but they are much broader and looser in treatment than were the works of this greater painter. Chinnery wandered about in the East for a good many years, going to Cochin China, and, it is believed, to Siam. He was an eccentric man of very irregular habits, and he practised almost every branch of art, including etching and mezzotint. He is believed to have died about 1848.

Richard Collins, a Hampshire man, born about 1755, was a pupil of Meyer, to be hereafter mentioned, and is said to have fallen in love with Mary, the fascinating daughter of that artist, but to have been treated by her with considerable disdain, and rejected almost with contempt. Collins is believed to have, in consequence, never married, and to have lived a very lonely life.

His miniatures are marked by ruddy, somewhat strong colouring, and the background as a rule is a confused mass of stippling in grays and browns. There is a hardness about the texture of the skin which bespeaks the enameller, and, in fact, it was in that branch of his profession that he gained his royal appointment, being made principal enamel painter to George III, on the death of his old master Meyer. He appears to have worked steadily until about 1806, acquiring a considerable fortune, and he then retired to Worcestershire, where he bought a cottage near Pershore. He was very popular in the country, became a magistrate, and was a welcome visitor at many houses, but to use the words of an obituary notice which mentions him, "he pined for the company of old friends, and resented the quiet of country life." He came back to London, and lived for three years in Islington, dying on the 5th of August, 1831, at the age of seventy-seven, and leaving, it is said, all he possessed to the heirs of his old love, Mary Meyer, whose refusal had so altered the tenour of his life.

The miniatures of Samuel Cotes are frequently to be found in collections. They are not of especially high merit, but are sound, good portraits, on a very minute scale. His work was particularly popular for setting in gold, in bracelets, or the bands of black velvet so fashionable in his time, and the settings are often to be found retaining the holes in the frames by which they were fastened. The work of Cotes is generally signed with his initials, and his portraits are often on a pale blue or pale green ground, sometimes on a background almost white. The flesh tints in them have generally faded, as the miniatures have been exposed by constant wear to too strong daylight; Cotes was also fond of using burnt carmine, a very unstable colour. The artist was the younger

brother of Francis Cotes, R.A., whose work in pastel is so well known.

A good many miniatures signed "R. C." are attributed to Cosway in error. As a rule they are the work of a man named Richard Crosse, who was in the habit of putting his initials on the face of his miniatures. It was, on the other hand, the very rarest of circumstances for Cosway to sign any miniatures with his initials, as he usually put his full and pompous signature with the date on the back of the portrait. There are not more than half-a-dozen at the most, and perhaps only two, miniatures of undoubted authenticity, which bear the "R. C." of Cosway on their faces, whereas there are a considerable number so signed by Crosse. His work does not resemble that of Cosway, and can generally be distinguished by an unusual yellowish tone in the colouring. There are some miniatures known by him painted on a lemon-coloured ground. There are several in which the ladies are dressed in yellow costumes, and, if precluded from introducing his favourite colour into the background or the costume, he almost always used it in the colour of the hair, in the tints of the face, or in some ornamental part of the costume, such as a ribbon. He appears to have been a man of somewhat similar temperament to the artist Richard Collins, who bore the same initials as he did. Both of them were unfortunate in their love affairs, and each became misanthropic, and lived the life of a recluse.

Crosse was deaf and dumb, and was an unsuccessful suitor for the hand of the lady who afterwards became the mother of B. R. Haydon, the disappointed artist. As a lad he gained a premium at the Society of Artists. He exhibited at the Academy in 1770, and continued to do so down to 1795. In 1790, he was appointed enamel painter to the King, and was so popular that his en-

graved portrait commanded a very ready sale. He retired from work owing to his failure in love affairs, and settled down at Wells, leaving that place, in 1808, for Knowle, where he died in 1810, possessed of a very substantial fortune.

His work is very refined and marked by much grace and simplicity.

One of the most eccentric of miniature painters was named John Donaldson, a Scotsman born in Edinburgh in 1737. His parents were glovers, people of unusually rigid and bigoted religious opinions, and the boy, who from the earliest days exhibited signs of important genius, was given little or no education, but was set to support himself by drawing portraits, while most of his companions were at school or play. He came to London in 1762, and after gaining a premium at the Society of Arts, became a member of the Incorporated Society of Artists. After a while he took up with china painting, went down to Worcester, and worked in the porcelain manufactory for a time, but when he had attained considerable success, suddenly threw up his engagement, returned to Scotland, and again took up miniature painting. His miniatures are scarce, but of extraordinary force and vigour, although often marked by most eccentric colouring. At times they are painted upon a black background, and they can be distinguished by the occasional presence of emblematic symbols upon them. There is an eccentricity bordering upon madness to be found in many of his compositions, especially in their colouring. He was a wayward and curious genius, a vegetarian, a reformer, and one who imagined not only that everything was wrong in the world, but that he had the task of setting it straight. He practised every branch of art, including etching, and gave up time to chemistry, devoting con-

siderable attention to discovering a method for preserving vegetables and fruit from decomposition.

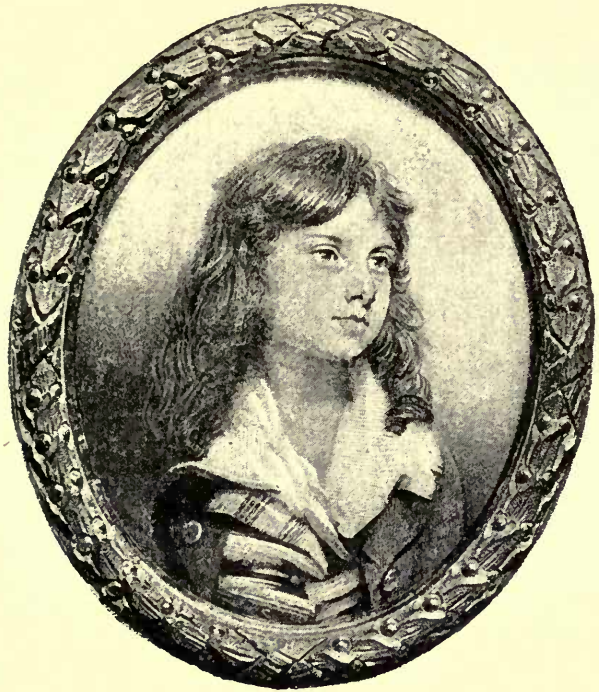
He died all alone in 1801, in a condition only just removed from actual destitution, and was buried in Islington Churchyard.

Henry Edridge is better known for pencil portraits than for miniatures, but he could paint admirable miniatures, and they gained the attention of Sir Joshua Reynolds, who quite early in his career admitted the lad to his studio to copy some of his paintings. His first exhibit at the Academy was in 1786, and he continued to exhibit for a good many years. He was an Associate, but never became an Academician. He must have been an artist of very high genius, as his landscapes in water-colour, quite slight in execution, are full of spirit and dainty beauty. He painted portraits in oil, copied several of Sir Joshua's well-known groups in miniature, drew delightful portraits in black lead and Indian ink, and, in his miniature work, not only painted in water-colour on ivory, but did some remarkable portraits in oil colours on cardboard.

He lived for a time at Dufour's Place, Golden Square, and for twenty years in Margaret Street, Cavendish Square, where he died in 1821. He was buried at Bushey.

An artist who was a friend of Edridge's was named William Grimaldi, and his sound and very careful work has not received so much attention as it has merited. The man was born in Middlesex in 1751, but the exact place is not known, though it is said to have been Isleworth. He claimed descent from the great Genoese family whose name he bore, and when he first exhibited at the Royal Academy in 1786, called himself De Grimaldi, while on some of his earliest miniatures he signed him-

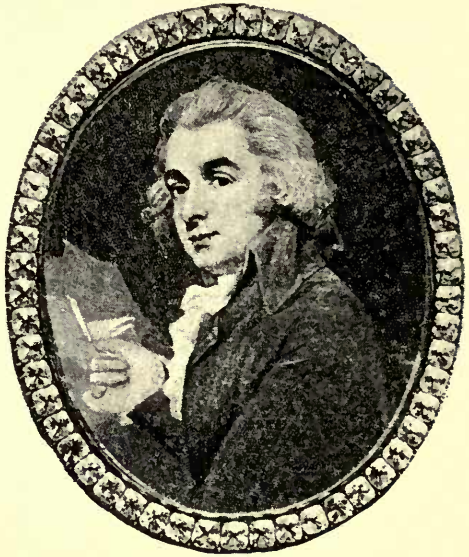
JEREMIAH MEYER, R.A.



WILLIAM MEYER IN HIS TENTH YEAR

INSCRIBED "MEMORABILIS ICON! HUNC PATRIÆ PINXERE MANUS MEYER R.A."

HENRY EDRIDGE, A.R.A.



JACK BANNISTER, ACTOR

self Di Grimaldi. In 1790, however, he dropped the prefix.

He first studied under Worlidge, but, dissatisfied with his tuition, went to Paris for a time, and then returned to England and practised in the provinces. In 1777 he was back in Paris, and remained there for eight years, and many of his best miniatures are still to be found in France. In 1786 we find him in London, and he became miniature painter to George III, to the Duke and Duchess of York, and, in 1824, to George IV. In 1824 he retired from his profession with very considerable means, and died in 1830.

He is said to have been a very excitable person, subject to fits of depression and melancholy, and at times very lavish in his expenditure, and highly sentimental in his expressions of endearment. He had residing with him a very pretty girl, who was said to be his niece, and whose name was Elizabeth Dawe. She was an extremely musical person, and by her music was able to drive away the melancholy depression which at times afflicted Grimaldi. He taught her miniature painting, and she became no mean exponent of the art.

Grimaldi's work can usually be distinguished by the presence of a peculiar leather-like tone of brown. No other artist of the time had such a command of the varying shades of brown, or used them so dexterously, and there are miniatures of his in existence which contain almost every shade of this colour, ranging from a very pale tint, almost a lemon-colour, down to the darkest of shades, almost approaching black.

Another artist, better known for his pictures in water-colour than for his miniatures, is Thomas Heaphy. In his early days he was the most popular artist of his time and his " Hastings Fish Market," exhibited at the

Water-colour Society in 1809, created a great sensation, and was sold for 500 guineas. He was a very versatile man; he had begun life as a doctor, then practised engraving, and for some years devoted himself to the production of water-colour subject pictures. After a while, he took to portrait painting, and in 1812, in order to see something of military life, quitted England for the British camp in the Peninsula, and there made sketches for a picture of the Duke of Wellington and his staff. While in Spain he painted a great many miniatures. On his return to England, he occupied himself in a building speculation, took up with architecture, and erected a workshop in which he could build boats. He believed that he could revolutionize the method of quarrying stone, improve the manner of laying rails for a railway, and design improved axle-trees for carriages, and was constantly altering his pursuit in accordance with these varying ideas. He was a restless, intractable man, irritable and quarrelsome, and during his life he made many enemies.

His portraits are exceedingly truthful, good in colour, and excellent in expression. His son and two of his daughters also painted and exhibited miniatures.

Nathaniel Hone the Irishman, who was born in Dublin in 1718, was, with Meyer, the only other original member of the Academy who exhibited miniatures at the first exhibition. His quarrel with the Royal Academy in 1775 has given to this artist a somewhat ill-merited celebrity, but it should perhaps be mentioned that it was to this quarrel we owe the first "one-man show" of pictures, and Hone's exhibition was the earliest occasion on which an artist had gathered together his own works, printed and issued his catalogue, and taken the opinion of visitors as to the merit of his paintings. The whole details of the

quarrel are related in "The History of Portrait Miniatures."[1]

Hone does not appear to have painted very many miniatures, and those only in the earlier part of his career. His best work was done in oil portraits, in crayon, and in mezzotint. His miniatures as a rule are exceedingly small, painted with the utmost delicacy, and often on a dark green background. They are generally signed with his initials and dated, and the two initials are often conjoined in monogram fashion.

His quarrel with the Academy was eventually made up, and he exhibited down to the time of his death, which occurred in Rathbone Place on August 14th, 1784, in his sixty-seventh year. He was buried at Hendon, where he had some small estate.

His son Horace (who has been in other books styled his nephew or his brother) worked for many years in Dublin, and executed far more miniature portraits than his father. When he came over to London and settled down in Dover Street, he worked in enamel, and his portraits in that medium are distinguished by a rich softness very far removed from the dry, hard quality which characterized much of the work of his rivals. Nathaniel Hone's miniatures are quiet and almost quakerish in their colouring, those of Horace are strong, vivid, rich and glowing. He exhibited at the Academy up to 1822, and died, after a very few hours' illness, in 1825, in the seventieth year of his age.

The miniatures of James Nixon recall the work of Sir Joshua Reynolds. Nixon himself speaks in his correspondence of the way in which the overpowering excellence of Reynolds's work fills his mind. He was an

[1] "The History of Portrait Miniatures," by G. C. Williamson, 1904. Vol. i., p. 149.

enthusiastic admirer of the paintings of the great President, warmly attached to the Royal Academy, where he was educated, and of which he became an Associate, and never tired of speaking about it and declaring that to it he owed all his success in life. His first exhibition in its galleries was in 1772; his death took place at Tiverton in 1812, at the age of seventy-one.

He was limner to the Prince Regent, and miniature painter to the Duchess of York, but he does not appear to have spent very much time in London, constantly leaving town to sojourn in Devonshire. He was a little over-sentimental in his portraits, but his classical poses were but the affectation of the day in which he lived, and many of them reminiscences of the work of the President whom he so admired. So far as I am aware, no one else at this period adopted in miniatures the dark background resembling thick foliage which can be noticed in some of Nixon's works. He drew many illustrations for books, and painted historical subjects and portraits in oil.

Miniatures in which the work is exceedingly delicate and dainty, and the details of the costume executed with marvellous fineness, but in which robustness or strength is lacking, can often be readily attributed to John Plott. This man must have had never ending patience and a love of elaborate detail, but his work lacks virility, and is marked by over-elaboration. He had a very varying career, starting first of all as a clerk to an attorney, and then becoming an accountant; he afterwards entered in succession the studios of Richard Wilson and Nathaniel Hone, and then returned to his native city of Winchester, entering into municipal life, and devoting a good deal of his spare time to natural history. He died in Winchester in 1803, at the age of seventy-one, and will perhaps be best remembered by the "History of Land Snails," which

WILLIAM WOOD



[*Ham House*

THE DUCHESS OF ST. ALBANS

JAMES SCOULER



THE ARTIST'S BROTHER

A PROFESSOR OF MUSIC



JAMES SCOULER

he commenced but did not live to finish, and for which he made some very exquisite drawings.

A Swedish painter, who came to England in 1702, and spent the rest of his life in this country, was Christian Richter. His miniatures can very readily be distinguished by the extreme brilliance of the carnations, and the faces have retained their unusual ruddy hue in a wonderful manner. His miniatures are powerful pieces of portraiture, broadly painted, and although in effect they are rather too hot, yet as portraits they occupy a very high position indeed. Richter gave up some of his time to modelling, assisting his brother, a well-known medallist. He was a lively person, very popular at convivial gatherings, and his death took place in 1732, when he was fifty years of age.

Besides the two Academicians, Hone and Meyer, who exhibited in the first exhibition of the newly founded Academy, there were two miniatures sent in by Cotes and Scouler. The work of the latter man is very little known, although half-a-dozen of his portraits remain in the possession of some descendants of the family. His work must have been very popular, as he acquired a considerable fortune, and at his death, which took place between 1800 and 1802, there was a two days' sale of his effects at Christie's. His portraits of himself and of his brother, exhibited at the Free Society in 1763, and still in existence, are good, sound works on a somewhat dark background, but not distinguished by any remarkable merit. He painted a portrait of George III, for which he received a gold medal from the King, and he also painted Lady Mary Wortley Montagu. He exhibited steadily at the Royal Academy, and many of his miniatures are signed with a very small S.

It is curious that there should be two miniature painters

who were deaf and dumb. One has already been mentioned, the other was a Scotsman named Charles Sheriff, who came to London in 1773, and painted Mrs. Siddons in 1785. For four years he resided in Bath, the most popular miniature painter there, but in 1800 left England for India, where he is believed to have died shortly after his arrival.

His work bears a closer resemblance to that of Cosway than do the miniatures of any other artist, and I believe that several portraits, doubtfully attributed to Cosway, are to be ascribed to the hand of Sheriff. He painted in a bold, sketchy method, frequently adopting the flocculent bluish-white background favoured by Cosway, but at times his portraits are upon a pure white background. His miniatures, as a rule, can be distinguished by the presence of some sharp touches of vivid colouring here and there, giving a sort of jewel-like effect to the work.

Another excellent artist, Samuel Shelley, will always be remembered by reason of the fact that he was intimately concerned in the foundation of the Society of Painters in Water-Colour, and the first meeting at which the existence of the Society was mooted was held in his house. He was for some years treasurer of the Society, and exhibited in its rooms constantly. He was a Londoner, born in Whitechapel in 1750, and lived till 1808, leaving behind him a fair fortune and a large collection of pictures, which were sold in the following March in Spring Gardens.

The distinguishing feature of Shelley's miniatures is the extreme rarity of finding one containing no more than a single portrait; almost all his best works represent at least two persons, and often more, combined in a group. He frequently painted on oval ivories, longer and narrower than those used by other artists, and, contrary to



[*Collection of Mr. E. M. Hodgkins*

MARY CHARLOTTE AND CATHERINE DIANA, DAUGHTERS OF R. JONES, ESQ.

the usual custom, was fond of using them lengthwise. In colour he was not strong, his inclination tending towards a low tone, somewhat grayish in hue. He was fond of fanciful groups, but the best of his miniatures are those which depicted children or groups of a mother and her child, the fanciful subjects which form the greater number of his productions having since lost their attraction to the collector.

An Irishman about whom very little is known is Luke Sullivan. He came to London about 1750, and was a pupil of Thomas Major, the engraver. He executed a considerable number of plates after Hogarth, in one of which he worked conjointly with that artist. Perhaps his best known engraving is that of the "March to Finchley." He commenced to paint miniatures in 1763, and exhibited with the Incorporated Society, of which he was a member and director. His portraits are small, the colour scheme as a rule pale, the drawing marked by curious inaccuracies, but the technique very dainty and delicate. Almost all his portraits are of ladies. He was a person of very dissipated habits, and died suddenly in a drunken brawl in 1771.

Augustus Toussaint studied with James Nixon, A.R.A., to whom he was apprenticed, and exhibited at the Academy from 1775 to 1778, sending in not only miniatures but enamel portraits.

His father was a jeweller and a frame-maker, and he himself carried on the same profession for a few years, but, as he came into an ample fortune, he retired to Lymington, in Hampshire, where he had some property, and there he died.

His work is hard, rigid, and wiry, but it deserves attention by reason of the beauty of the frames in which it is often inclosed. He is said to have been a great friend of

John Smart, and many of the exquisite frames which hold the choicest works of Smart were either produced by Toussaint or made in the house of business founded by his father. Toussaint's grandfather had been a refugee from France, and had left many relatives in that country, to whom the artist bequeathed all his property, and to whom by his will he directed that all the miniatures he left behind him should be sent.

Of William Wood, the last of the artists selected for special mention in this chapter, remarkably little is known. He was born in 1768, in Suffolk, and he died in Golden Square, London, in 1809, at the early age of forty-one.

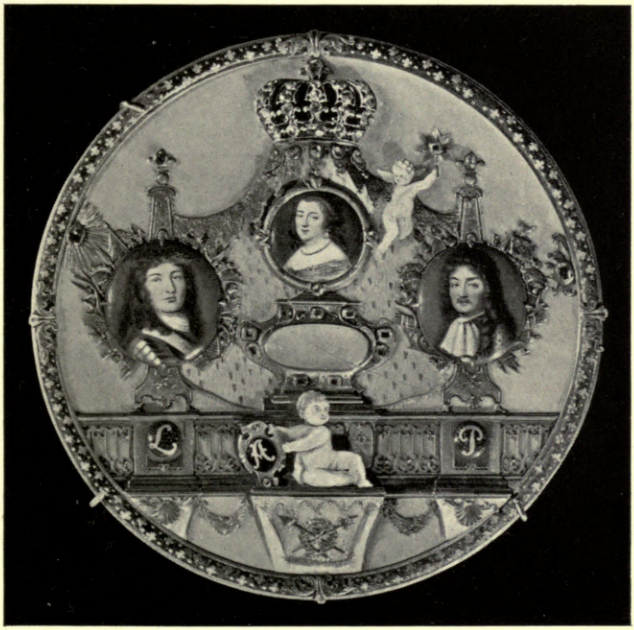
He founded the Society of Associated Artists in Water-Colour, and he published an important essay on "National and Sepulchral Monuments."

His miniatures closely resemble those of Cosway, and he would appear to have founded his art upon the works of that artist. He was very popular amongst the great Catholic families of the day, the Staffords, Jerninghams, Dillons, Blounts and Petres, and in their houses many of his best miniatures can be seen. He is said to have been a Catholic himself, and must have been a man of astonishing industry, as contemporary letters refer to his having painted hundreds of miniature portraits.

JEAN PETITOT



ANNE OF AUSTRIA



LOUIS XIV, ANNE OF AUSTRIA, AND A BROTHER OF THE KING

Enamels in the Louvre

CHAPTER XI

PORTRAITS IN ENAMEL AND PLUMBAGO

THE most beautiful portraits in enamel are those executed by foreign artists, as, until the middle of the eighteenth century, English enamel work, which had certainly existed since Stuart times, cannot be claimed as possessing much intrinsic beauty. In the Oxford University Galleries there is a portrait of Oliver Cromwell by an unknown enameller, with some charming floral decoration on the back of it, but there is little of importance to be described between the date of that enamel and the period of the eighteenth century.

In France, on the other hand, enamel work attained its very highest excellence in the seventeenth century, and no more beautiful portraits were ever produced in this medium than those made by Jean Petitot. It is unnecessary in a work of this size to enter into details as to the vitreous glaze attached by fusion to a metallic ground which we call painted enamel, or to refer to the predecessors of Petitot in the art. For the purposes of the ordinary collector, Petitot starts the series of enamel painters.

He was a Geneva man, born in 1607, and his father was a sculptor and an architect. He had a great friend, named Bordier, and the two, having worked at enamel work generally, set off for Italy to give a closer study to their art, and to perfect themselves as far as possible.

They came to England with an introduction to the principal physician to the English Court, Sir Theodore T. de Mayerne, who was also from Geneva. He introduced his fellow-countrymen to the King, and Charles I knighted Petitot, and gave him an apartment in his palace, setting him to make enamel copies from some of Vandyck's famous pictures, and giving him the benefit of Sir Anthony's own instructions in the principles of portraiture. Towards the close of the reign of Charles I, Petitot left England and went to France, and Bordier seems to have joined him, while in 1650 the two men married two sisters, and lived and worked together till the death of Bordier in 1684. In 1687, being upwards of eighty years of age, Petitot returned to Geneva, and in 1691 he died.

Amongst his seventeen children, one son, Jean Petitot the younger, continued in his father's profession, enjoying the same favour with Charles II that his father had received from Charles I. He married the daughter of his father's old friend Bordier, and is believed to have died about 1695.

Of Bordier's work, one fine example is known, a beautiful enamel belonging to Lord Hastings; but in the hands of the two Petitots portrait enamel work attained its very highest position. The miniatures are of the most exquisite beauty, very brilliant, and with tender gradations of colour; every detail is exquisitely rendered, but there is an entire absence of hard, definite outline, yet, on the other hand, there is no such blurred effect as can be traced in later enamel work. Very few signed examples are in existence, but a signature is hardly needed for Petitot's work, as it is so entirely different from that of any other artist. In the Jones collection at the Victoria and Albert Museum, there is a fine series of portraits, and careful study of them will enable the collector readily

P. PRIEUR



[*Collection of the King of Denmark*

FREDERICK III., 1663

to identify similar work. Occasionally the work of the elder Petitot is inclosed in remarkable frames of enamel wreaths of fruit and flowers. These are the work of Gilles Legaré de Chaumont en Bassigni, an enameller who appears to have worked for Petitot. One of the miniatures in the Jones collection is so framed, as well as others belonging to Lord Dartrey, Captain Holford, and Mr. Quicke.

There are many examples of the work of Petitot in the Louvre, but perhaps his most notable achievement is a box belonging to Mr. Alfred de Rothschild, with fourteen portraits of the beauties of the French Court.

Another very important French enameller was P. Prieur, whose work is a great rarity, save in Denmark, where many examples of it are to be seen in the Rosenborg Palace. Perhaps the best enamels which he ever executed are those belonging to Lord Dartrey and to the Royal collection at Windsor. His work is quite different from that of Petitot, broad, sweeping, and full of rich colour. Towards the latter part of his life, his colouring became a trifle too hot to be pleasant, but in the earlier part of his career it is very refined and delicate.

Towards the middle of the eighteenth century, two other foreign artists, J. H. Hurter and his younger brother J. F. C. Hurter, were busily at work. Their portraits are as a rule signed, and the work of J. H. Hurter is, perhaps, the best of that period. The Earl of Dartrey of the time was the great patron for both these artists, keeping them constantly employed, until the younger Hurter left England for Russia in 1785, and Lord Dartrey's large collection is full of examples by both these artists.

Of the English portrait-painters in enamel exhibiting at the Royal Academy, Gervase Spencer is the earliest. His portraits are generally signed, and often painted on

a very pale leaf-green background. His colouring, as a rule, is what would be called in the present day "aesthetic," the duller hues of green especially appealing to him. He died in 1763, and must have executed a very large number, both of miniatures in water-colour and portraits in enamel, as his tiny, square initials are to be found in almost every collection.

One of his pupils, Henry Spicer, surpassed his master in the modelling of the face. He does not appear to have painted miniatures in water-colour, but to have confined his work to enamel, in which he was assisted by his two daughters, who, like their father, exhibited at the Royal Academy. Spicer was a Norfolk man, born at Reepham about 1743, and he died in London in 1804. He was painter in enamel to the Prince of Wales, and he sojourned for some years in Dublin. The extreme delicacy of his faces, and the exquisite manner in which the details of costume are rendered, enable his work to be readily identified.

Samuel Cotes, who has already been mentioned, painted and signed enamels; Jeremiah Meyer did the same. The presence of a very cold, whitish blue, forming the background of the portraits, is a mark of the work of Meyer.

A well-known enameller who commenced work in the seventeenth century, was Charles Boit, and many of his portraits are copies of works by Kneller. His portraits are powerful and strong in colouring, and they are the only noteworthy miniatures of the time of Queen Anne.

Several other men executed enamel portraits, such as Michael Moser, Joseph and Mary Moser, John Howes, W. Bate, Charles Muss, Horace and Nathaniel Hone, and William Craft.

The work of Craft can usually be distinguished by its



H.R.H. THE PRINCE REGENT AS A BOY



H.R.H. THE BISHOP OF OSNABURG AS A BOY

large size, no other enameller of that period producing portraits as large as Craft's ovals, which measure $6\frac{1}{2}$ by 5.

A rather curious feature of the work of Horace Hone is the fact that the metal on which the enamels are painted is sharply curved, and resembles somewhat the end of an egg.

The best known enameller, however, of the eighteenth century, is C. F. Zincke, whose work can be readily distinguished by the intense brilliance of the blue which he used, the rosiness of the carnations, and the general hardness of outline. His work was very much admired by Horace Walpole, who praised it in unmeasured terms. One of the finest examples which belonged to this great connoisseur is now to be seen in the Oxford University Galleries.

One of Zincke's pupils was Prewitt, who did some good portraits, very brilliant, and very accurate in drawing.

In the same century we come upon the name of Henry Bone, who set himself to copy well-known oil paintings in enamel, and produced a long series of works of this description. He was born at Truro in 1755, worked at the Plymouth and then at the Bristol pottery factories for some time, but in 1780 he came up to London and commenced work as an enameller. He was an Associate of the Royal Academy, enamel painter to George III, and a very active worker, gifted with a magnificent sense of colour. His finest portraits can be seen at Kingston Lacy, near Wimborne, at Woburn Abbey, and in the Oxford University Galleries. He died in 1834, and his two sons, H. P. Bone and R. T. Bone, continued in their father's profession, bringing the art down almost to modern times.

The last important Englishman to work in enamel was William Essex, enamel painter to Queen Victoria and

to the Prince Consort, who began exhibiting in 1818, and continued to do so down to 1862. He died at Brighton in 1869, at the age of eighty-five, leaving behind him a treatise on enamelling which has been constantly made use of.

In France there was a whole series of painters in enamel, following Petitot and coming down to the middle of the eighteenth century. They were especially employed in executing portraits for snuff-boxes intended as presents from the Court. It was not often that they signed any of these works, and such information as is known concerning them will be found in "The History of Portrait Miniatures."

A few words will not be entirely out of place devoted to another section of Miniature work, the drawings in pencil often known as "plumbago work." There were several masters who are almost exclusively known by this class of work—done, very much of it, for the purpose of engraving. David Loggan (1635-1700) was one of the greatest exponents of the art, and his drawings on paper or vellum are miracles of exquisite tender work, intricate to the last degree. Another great craftsman was William Faithorne (1616-1691), who is mentioned by Pepys, and who as a pupil of Nanteuil was able to triumph, as did that master, over technical difficulties with wonderful success. Robert White, a pupil of Loggan, and his son, Robert White the younger, must not be overlooked, while one of the later men to work in this minute manner was Thomas Forster (fl. 1695-1712). Blacklead portraits by almost all these men are to be found in most collections of miniatures, and occasionally the work of Simon de Pass can also be found. This ingenious engraver made silver tablets in the early seventeenth century, covered with a marvellous intricacy of fine

DAVID LOGGAN



[*Collection of Dr. G. C. Williamson*

CHARLES II.

DRAWING IN PENCIL ON VELLUM

lines resembling engine turning, and prepared drawings in pencil of no less marvellous work, as models from which he did his engraving.

He worked for a while in London, but died at Copenhagen in 1647. Other workers in pencil were John Faber (1660?-1721) and his son Jonathan (1695?-1756), Richardson (1665-1745), Joseph Werner (1637-1710) the Swiss; but perhaps the best of all was David Paton, a Scottish artist of Stuart times, whose portraits are of great rarity and of remarkable beauty. They are signed D.P., and very many of them are at Ham House. All such portraits in pencil are well worth having, and should be secured by the collector upon every opportunity.

CHAPTER XII

THE NINETEENTH CENTURY

THE collector of miniatures will not be very likely to give much attention to the painters of the nineteenth century. The works executed during that period will hardly be collected on account of their beauty. The style of costume and the manner of dressing the hair did not lend themselves to artistic work, and, although the portraiture was sound, and the technique can be highly praised, there are comparatively few portraits done by the miniature painters of the nineteenth century that will take a high position by reason of intrinsic beauty.

Some of the most charming work of this period was done by Mrs. Mee, the eldest daughter of John Foldsone the portrait painter, and several of her miniatures are in the Royal collection at Windsor, as George IV admired her work, and paid her many compliments. She lived down to the opening of the '51 Exhibition, and had made such a careful study of the works of Cosway and Plimer that many of her portraits are reminiscent of these earlier artists. She was very accurate in her drawing, but at one period in her life was so popular that many of her miniatures were painted carelessly and with insufficient attention. She was often bold enough to vary the costume if it did not please her, and for that reason her miniatures are more attractive than those of her

JOHN FABER THE ELDER



[*De Pass Collection*

JAMES I. 1693

DRAWING IN INDIAN INK AND PENCIL

contemporaries. The recognizable feature of her work is the curious ruddiness always to be found round about the eyes. Many of the children in her portraits look as if they had been crying.

The greatest man of the period was undoubtedly Andrew Robertson, although his portraits can never be considered graceful, nor can their colouring be warmly commended. His miniatures stand alone in the extreme power of their colour. They are richly elaborated pictures, full of dignity and force, glowing with brilliant colour, marked by individuality, but over-elaborated and laboured, inasmuch as the artist strove to give the effect of oil-painting in his water-colour miniatures.

He was born in Aberdeen in 1777, came up to London very early in the nineteenth century, and was able to meet Cosway, Humphrey, Hoppner, and others. His career was an exceedingly interesting one, and he was able to retire in 1841, and died at Hampstead in 1845.

His daughter, Miss Emily Robertson, still survives, and the book she has written on her father and his brothers has re-awakened much interest in a very clever artist. His portraits are as a rule square, of what is known as cabinet size, although a few of them are oval. Some of his half-finished sketches possess unusual charm.

Robertson's chief pupil was Sir William Ross. He was the son of a miniature painter who had become gardener to the Duke of Marlborough, and had married a sister of Anker Smith the engraver, herself a portrait painter. From both his parents, therefore, Ross acquired artistic instincts. He gained a medal for his drawing when he was only ten years old, and commenced to exhibit at the Academy when fifteen. His entry into Robertson's studio dates from 1814, and his popularity as a miniature

painter commenced with the accession of Queen Victoria to the throne. He painted the earliest miniature portrait of the Queen after her coronation, and he painted the Prince Consort and all their children in early days.

For many years Ross was the most popular, and at one time almost the only popular miniature painter, and almost all the Royal Family, and the foreign sovereigns who visited Queen Victoria's court, sat to him. He painted over two thousand portraits, fifty at least of which are at Windsor Castle. It was in his time that the discovery was made of a new method for cutting ivory, by which very large pieces could be taken by means of a lathe in exceedingly thin slices from the circumference of the tusk. These large thin shavings were then by means of heat and very slow pressure rendered nearly flat, and the process was completed by the bedding down of the pieces of ivory on to a panel provided with a soft cushion of indiarubber. By an ingenious process it was also possible in Ross's time to join pieces of ivory to one another, but the curved ivory never became absolutely flat, and was very liable to crack and split, while the joins, however carefully made, were almost sure to show and open and become unsightly in the picture by exposure to the least warmth. The two discoveries were, however, hailed with delight by many of Ross's clients, and he was urged to paint groups of persons upon the largest pieces of ivory procurable. He joined piece to piece until he was able to produce a large sheet, on which he could paint a whole family group, but many of these compositions are unsatisfactory in result, by reason of the joins which he endeavoured most carefully to obscure. Fashion also was against him and the low sleeveless dresses, ridiculous hats, or hideous turbans then worn were prejudicial to his work, while

the absurdly ringletted hair and wide expanse of sloping shoulders constituted so many difficulties in the way of the production of a beautiful picture.

The work of Ross, however, was in great demand, and, little as we can admire many of his productions at the present day, we are bound to give him every credit for accurate drawing, refined colouring, and exquisite daintiness, especially with regard to flesh painting.

He died in 1860, and in the same year his great friend and rival Alfred Edward Chalon also passed away. His work was more flippant than that of Ross, but its distinguishing feature is the excess of care which the artist bestowed upon the costumes, giving to them the pains which it would have been well for him to have allotted to the features of the sitter. His touch was light and dexterous, but his great popularity was due to the infinite pains which he took to render the accessories of the costume with all the perfection of which he was capable.

He offered the inhabitants of Hampstead a large collection of his drawings and paintings, together with those of his brother, and the offer was renewed to the British Museum, but it was accepted by neither, and the collection was dispersed.

Another successful miniature painter was Sir William Newton, who had a warrant of painting to Queen Adelaide and was knighted by Queen Victoria in 1837. His miniatures are usually square, and are generally to be found in rather showy ormolu frames, preserved in velvet-lined morocco cases. His execution was very rapid, but his drawing was often inaccurate, and his ideas of colour were really extraordinary; the combinations of green and yellow in which he so often indulged are at times quite unpleasant, and square miniatures of

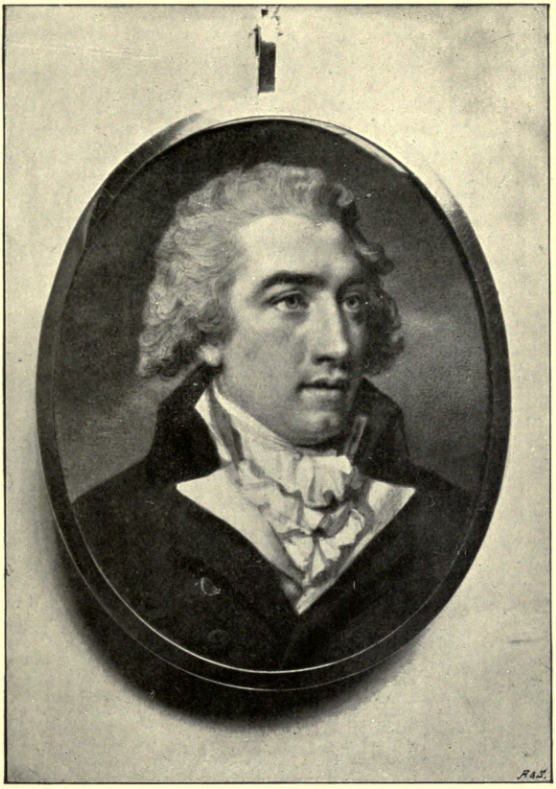
the nineteenth century with a somewhat outrageous colour scheme can usually be allotted to Sir William Newton.

Another artist who should be mentioned is J. C. D. Engleheart, who exhibited a good many miniatures up to 1828, when he retired from his profession. He was partial to gorgeous backgrounds, and to romantic and classical compositions, but in a few cases he painted a simple, straightforward picture almost as well as the masters of the preceding century. Perhaps the best portrait he ever painted was one of Richard Brinsley Sheridan, at one time in the Propert collection. It is an admirable piece of simple portraiture, bringing before us with great distinction the very style and manner of the dramatist. Such a portrait, and a few others executed by Engleheart, partook very much of the quality of his uncle's work, and show what an excellent painter he could have been had he not given way to the romantic affectations of the age in which he lived. The artificiality of the early Victorian era seldom, however, allowed him to carry out such work as he could do thoroughly well.

Robert Thorburn, who lived down to 1885, was one of the last of the miniature painters. His great desire was to make his portraits imitate oil paintings, and the result was somewhat flat and uninteresting. He was in great repute in the early part of Victoria's reign, and his best portraits are undoubtedly those of children.

Another artist who painted children well is Alfred Tidey, who exhibited a considerable number of miniatures at the Academy, but resided for many years abroad, and being possessed of comfortable means, did not continue his profession very actively; perhaps the best works he ever did were in pencil, exquisitely touched with colour.

J. D. ENGLEHEART



RICHARD BRINSLEY SHERIDAN

Another popular woman painter was Miss Costello, and her miniatures well represent the affectation of the period. Her portraits show signs of grace and refinement, and on the whole her drawing was fairly accurate, but they err far too much on the pretty side, and are very weak in colouring. Her work can almost always be distinguished by the affected simper in expression she seemed unable to avoid.

Her personal character was of a very high order; she worked exceedingly hard to maintain her brother at Sandhurst, and assisted her mother, who was in very poor circumstances. She was a very popular teacher at girls' schools, wrote several poems intended for the illustrated annuals of the day, and also translated some French poems, such as she considered suitable for the use of her young pupils. By dint of very hard work, she managed to teach herself something of Arabic, in order to translate a few Persian poems, and another of her efforts was a book of French manners for the use of young ladies.

Miss Costello was a very graceful dancer, and in some contemporary letters of about 1830, she was pointed out as the model well-educated young ladies should attempt to copy, her method of pronunciation and her deportment being considered above reproach.

Towards the close of her life she suffered from a very dreadful disease, and died in great distress on the 24th of April, 1870, at a French watering place, whither she had retired when unable to pursue any longer her profession. Her last few years were cheered by the receipt of a small pension, purchased for her by many of her admiring pupils.

There was quite an important school of miniature painters in Dublin in the nineteenth century, and the head of it was John Comerford, the son of a flax-dresser

of Kilkenny. Very little is known of his life, and it cannot even be said when he was born. He exhibited at the Royal Academy in 1809, and very many times in the Dublin exhibitions. He was bitterly opposed to the establishment of a Royal Academy of Arts in Ireland, or to any system of training young artists in the schools, and had ideas in his day considered very extraordinary, as to every artist going direct to Nature, and working alone and out of doors as much as possible.

Comerford's miniatures have much refinement about them, they are very quiet in their colour scheme as a rule, and are carefully finished, but they lack inspiration.

Two other Irish artists, brothers of the name of Buck, deserve attention. Their pencil groups, slightly coloured, were very popular, and especially those in which the sitters were grouped in classic attitudes, resembling those on Greek vases. The reason for the existence of these portraits was the love that Adam Buck, especially, had for Greek art. He issued a book on the paintings on Greek vases, and he modelled many of his best miniatures, as well as his pencil groups, on the classic scenes so dear to him. His work, as a rule, can be distinguished by the exquisite drawing of the profile. His brother Frederick, who commenced in his profession by painting portraits in crayon, also painted miniatures, following on the lines of Adam Buck. Neither of the men were very good colourists, but both were accurate draughtsmen.

Perhaps the most noted Irish miniature painter of this time was Samuel Lover, but he was not known so much for his artistic work as for his writings and his songs. Comparatively few of his miniatures are known, but he illustrated many of his own books with exquisite designs, executed in a miniature-like method. He first exhibited

at the Royal Academy in 1832, and continued to do so till 1843; sending in both oil portraits and drawings. He visited the United States in 1844 as an entertainer, and on his return again took up with the practice of art. His last few years were spent in Jersey, and there it was that he died in 1868.

Almost every collection of any importance contains some example of the work of Anthony Stewart. His miniatures are almost always circular, and very frequently painted upon a peculiar pale green background. He devoted himself especially to painting babies' portraits, and, being exceedingly fond of children, he developed a power of attracting their attention and keeping them quiet. He was a very bright, happy man, of a merry disposition, and liked nothing better than to be surrounded with a host of children, and to have them scrambling all over him and searching his pockets for sweets. He painted children from the age of two or three months up to the time when they were about fifteen years old, but did not care, as a rule, to paint either older children or grown-up people. The earliest portrait of Queen Victoria was the work of this artist, and few men of his period were so beloved as he was.

Stewart was a Scotsman, born in 1773, and a pupil of Alexander Nasmyth. He exhibited very constantly at the Royal Academy, and his two daughters, Margaret and Grace, who were also miniature painters, sent in portraits to the same gallery. Stewart died in 1846, and was buried in Norwood Cemetery.

One or two painters of foreign origin were popular at this time. François Rochard, who was born in France in 1793, received in London society the nickname of "Mahogany Rochard," from the peculiar dull red he was so fond of using in the face. Both he and his brother were

clever painters, and their miniatures are dainty in execution, accurate in drawing, but a little hot in effect. He died in 1858, his brother Simon, also a clever miniature painter, having died about eight years before.

A Swiss named Abraham Raimbach was also a popular miniature painter. He was educated as an engraver, engraving a great many pictures for Wilkie, but in his earlier days he painted a considerable number of excellent miniatures.

Another foreign painter was F. H. Villiers, who represented cattle, horses, and dogs with extreme skill in very minute proportion. His miniatures are occasionally painted on marble or slate. He was a clever teacher of miniature painting, and as he insisted upon his pupils using his own book of instructions, the volume was a source of some substantial profit to him. He exhibited at the Academy from 1804 to 1813, and in the latter year he died.

Amongst other artists of the period who should be mentioned were William Bennet, an Exeter man, a pupil of Sir Thomas Lawrence, and specially clever at painting velvet; the unfortunate artist Sarah Biffin, who had neither hands nor feet, but who painted by holding the brush in her mouth, and some of whose best works are at Windsor Castle; the two popular lady artists, Miss Jones and Miss Kendrick; Thomas Richmond, the pupil of George Engleheart and the grandfather of the present Sir William Richmond; George Clint, who painted Sir Edwin Landseer as a boy; and other less known men, such as Pugh, Jagger, and Hazlitt.

For miniature work the period was not a happy one, and, although there is much to commend in the refinement and care with which the nineteenth century artists worked, and in the accuracy of their drawing, the results

are not satisfactory when compared with the simplicity of the portraits of an earlier period.

The romantic influence of the day, and the desire to imitate oil portraiture, precluded the miniature painters of the nineteenth century from attaining to great artistic success.

CHAPTER XIII

FOREIGN MINIATURE PAINTERS

THE ordinary English collector of miniatures is not very likely to meet with many portraits by foreign artists. Of those that he would be likely to purchase, the majority will be French, and of the French portraits the works of Isabey and Augustin are the most likely to be met with. In enamel portraits the collector is very likely to find the works of foreign artists, especially those of Dinglinger and Thienpondt, but in water-colour paintings on ivory he will probably confine his attention to the work of English artists. If he purchases oil miniatures painted on metal he will probably acquire some example of the work of Lundens, and possibly miniatures painted by Dutch and Flemish artists; but beyond France and Flanders his range is hardly likely to extend, unless he is able to include in his collection a portrait by the noted Swedish artist, Hall. Should the depth of his pocket permit him to indulge in the purchase of snuffboxes, he may acquire examples by many other foreign miniature painters, the great French artists, and perchance the Van Blarenberghes, the Flemish painters who worked with such marvellous minuteness and on such an exceedingly small scale.

It is hardly necessary in a work of these proportions to describe the productions of the host of artists who worked on the Continent, and it will suffice if special attention is given to the few already mentioned, the collector being

J. B. ISABEY



[*Wallace Gallery*

THE EMPRESS JOSEPHINE

referred to larger works on the same subject for extensive consideration of the foreign miniature painters.

Isabey and Augustin were rival artists of the eighteenth century. J. B. J. Augustin was born in 1759, practised in Paris for many years, and died there in 1832. His colour scheme is almost invariably a brilliant one, and sometimes acquires additional force from being set on a pure white background. There is a roundness about the painting of the figure which causes it to stand out well from the ivory. In the work of Augustin there is not the usual flippancy and *spirituel* quality which is found as a rule in French portraits, but a curiously English look; the men appear contented and satisfied, the women cheerful but lacking in enthusiasm, and the brilliant showiness which characterized the work of Isabey gives place to a directness and virility in that of Augustin.

J. B. Isabey was born in 1767, and was attached for some time to the court of Marie Antoinette, but he lived long enough to paint Buonaparte, to see Louis Philippe, and to paint portraits of Napoleon III, Louis XVIII, and Charles X. Both the Empress Josephine and the Empress Marie Louise sat to him, and he passed through many vivid experiences, and in his Memoirs, published in 1859, related the story of his career in brilliant phraseology. His portraits, especially those of women, can be recognized at a glance, as the soft gauzy white drapery which veils so many of his portraits is specially characteristic. He was fond of the use of very long ovals of ivory, practically elliptic in shape, measuring as a rule about five inches by three and a half, and their unusual proportions mark the work of this artist. His pencil sketches for portraits are occasionally to be seen, and are of remarkable excellence. It may be noted that he had three methods of signing his name. On some of his

finest portraits he put J. Isabey and the date; this signature as a rule appears horizontally over the right shoulder; in other cases he signed Isabey alone, making the I in the name very little larger than the next letters, s a, and this signature is sometimes horizontal over the shoulder, accompanied by the date, but more frequently parallel with the edge of the frame. His third method of signature is by the conjoined initials, I. J. His works, especially lately, have been cleverly forged, and the signature forged with them, but, as a rule, the forger gives himself away in the signature—the word Isabey alone generally appears on these forgeries, and the initial I is distinctly a capital, whereas the artist himself only made the I a capital letter when he prefixed to it his other initial J. The genuine signature has distinct up and down strokes in the writing, and a very easy flow to the tail of the y. The capitals are always small and square-headed, and the 8s in the figures have always open heads. The forged signature as a rule is composed of lines having the same thickness all along, and it does not reveal the presence of thicker and thinner up and down strokes. It should be borne in mind, however, that the signature is a very easy thing to copy, but the marvellous transparency of the gauzy draperies, which appear to float on the ivory and reveal the features beneath them, as a rule defy the hand of the copyist.

Some of the most beautiful miniatures ever painted in France were the work of a man who is far better known for his portraits and decoration. Miniatures by Fragonard are very seldom to be seen in collections, but they are always exceedingly lovely. It is said that the success of some portraits executed by him in pencil for book illustrations induced him to paint a few miniatures, and, although they are no more than studies executed with a

FRANÇOIS HERBERT DROUAIS



A LADY

[*South Kensington*

light and very rapid hand, they yet have all the charm of a finished work, and so skilfully is the grace of a momentary position caught that further elaboration would but spoil them. The portrait of a child in the University Galleries at Oxford, is a charming example of the best work of Fragonard, done in this light, sketchy fashion, but the finest examples by him are to be found in the Louvre in Paris, and in the various Rothschild collections. Occasionally, at the earnest persuasion of his sitters, he carefully and elaborately finished a miniature in stippled work, but, beautiful though such a portrait was, it did not compare in charm with the usual sketchy portraits. A fine example of the highly finished miniature is to be found at Lincoln.

Another clever painter was Jean Guérin (1760-1836). He was a pupil of Isabey, and had two quite different methods of painting. His finest portraits are large-sized, bold, rugged and strong, of magnificent, stormy colouring, but at times he painted in an entirely different method, and some of his smaller miniatures are of highly elaborate stippled work, delicate and graceful. An example of the bolder work is the portrait of Kleber in the Louvre, dated 1798, while the portrait of two sisters, to be seen in the Wallace Collection, fittingly represents his more delicate, dainty work.

Another artist who delighted in gorgeous colouring was Ferdinand Quaglia, an Italian-born artist of a Spanish family, but who settled in France, and became the favourite painter of the Empress Josephine. He was very skilful in painting velvet and fur, and in representing jewels, and he loved to depict people in gorgeous array.

The work of Louis Sicardi can generally be detected by his curious fondness for a tawny yellow, and for his habit of introducing the skin of a leopard or a lion into

the foreground of his portraits. Very little is known of his career; he was born in Avignon in 1746, and died in 1825, and he is said to have been a friend of the Swedish painter Hall.

Another artist most popular in his day, of whom practically nothing is known is Dumont. He is said to have been born about 1760, and to have died about 1840, but all other facts regarding him, even including his Christian name, are shrouded in mystery. His portraits are often on a dark purple background, and are simple in style and peculiarly charming.

F. H. Drouais, the pupil of Natoire and Boucher, who is better known for his portraits in oil, was also a miniaturist, and his works are remarkable for their fresh colouring and the spirited manner in which the sitters are represented. Drouais was fond of rich crimson and gorgeous heliotrope, contrasting them with a wonderful brown, which was often the background of the portraits, and his remarkable miniatures always attract attention.

The great Swede who has been mentioned was P. A. Hall. He worked as a young man in Stockholm for a while, but was urged to go to Paris, and settled in France in 1766. Ten years afterwards he made an expedition to Vienna, where he received a large number of commissions, but he returned to Paris, and remained there until the time of the Revolution, when he endeavoured to leave the country to regain his native Sweden. He, however, only got as far as Liège, where he died in great poverty in 1793. Hardly any miniature painter in Europe had so perfect a knowledge of colour as Hall. His miniatures are always rich and harmonious, sometimes even gorgeous in their colour scheme. There is a dreamy, contemplative look about his sitters, revealing the presence of the same



[*Wallace Collection*

THE FAMILY OF THE PAINTER

qualities in the artist. He was an absolutely unpractical man, poetic, sensitive, luxurious, and was little fitted for the troubles that befell him at the time of the Revolution, against which he had not strength enough to stand. At the time of his great prosperity his work was in special demand, and he had more commissions than he could comply with.

His daughter, who married the Marquis de Fourilles, was also a clever miniature painter. Many of the portraits by Hall and by his daughter are to be found in Stockholm, but the best are in Paris, and in the great collections of French miniatures. He was almost unrivalled in his rich, sweeping brushwork, which he coupled with wonderful delicacy and refinement. His portraits are always marked by breadth, and yet, when closely examined, it can be seen that no detail has been overlooked.

Some other Swedish painters should be mentioned, especially J. A. Gillberg, who was born in 1796, and died in 1845. His works are very little known out of Sweden, but as a rule are delicate profile portraits, sharply drawn upon a very pale background, which at times is almost pure white. He delighted in portraits of very old women, and represented them with most loving care.

Another clever Swede was Sparrgren, who was born at Gothenburg in 1763, and was the great rival to Gillberg. He travelled in the East Indies and in China, making sketches and studies everywhere, and then returned to his native country to become a professor at the Academy where he had been educated, and to paint the leading members of the Swedish aristocracy. His likenesses are very truthful, and by many Swedish critics he is considered their greatest painter.

The greatest Flemish miniature painters were J. G. Van Blarenberghe, and his son Henri, who in his early

days almost equalled his father, and later on, far exceeded him. The elder painter died in 1742, the younger in Paris in 1812, but there was yet a third member of the same family, one Louis Van Blarenberghe, the son of Henri, who worked with his father.

It is almost impossible to distinguish between the works of these two men. Paintings by Jacques Van Blarenberghe are distinctly rougher than those by his son and grandson, but between the finest works of the two younger men there is very little divergence.

The work of the two Van Blarenberghes differs entirely from ordinary miniature painting. As a rule both father and son represented groups of persons on the snuff-boxes which they painted, going so far sometimes as to represent quite a large crowd at a fair or in public gardens. The work is on a very small scale, containing sometimes scores of figures, none of them measuring more than half an inch in height, and each painted with extreme skill.

The greatest German miniature painter undoubtedly was F. H. Füger, very fine examples of whose work can be seen in the Berlin Museum. His group of the three Princesses Radziwill is one of the finest portrait groups of the eighteenth century. Füger was born in 1751, and spent many years of his life in Vienna, where he was exceedingly popular, and by foreign collectors he has been compared with Cosway, and termed the German Cosway. His work certainly has some resemblance to that of Cosway, but is far more brilliant in colour, and in the power of composition he very greatly exceeded in skill the English master.

Amongst German painters one ought not to forget the three artists Chodowiecki, of whom the chief was Daniel, who was born in 1726 at Dantzic, and died in Berlin in 1801.

FERDINANDO QUAGLIA



[*Wallace Gallery*

THE EMPRESS JOSEPHINE

In enamels the work of Dinglingler is occasionally to be met with, but for perfect examples of this artist's work a visit must be paid to Dresden.

There also can be seen the finest productions of his rival, Carl Thienpondt, who devoted himself almost exclusively to work in this medium.

Of portraits by Lundens almost every Dutch collection has examples. This artist flourished about 1660, and was still living in 1677. His miniatures are generally on copper, as a rule circular, but occasionally oval. He very cleverly copied on a small scale some of the most noted oil paintings to be found in Holland, and an example of this class of work can be seen in the National Gallery in his excellent copy of Rembrandt's "Night Watch."

There were many miniature painters in Italy, and a few in Spain. The majority of those who painted in Russia were Frenchmen who settled in that country, though there were a few Russian native artists, while in Sweden, besides those mentioned, there were other clever miniature painters, as Brenner, Signac, and Lafrenson.

CHAPTER XIV

COLLECTORS AND COLLECTIONS

IN order thoroughly to study the subject of portrait miniatures, and to acquire as much information as possible, the collector is strongly advised to see all the important collections that it is possible to visit. More information can be acquired from a short inspection of the actual portraits than from the perusal of many books on the subject. There is no great public collection in England generally available. There are a considerable number of miniatures at Hertford House, but most of them are French, and belong to one special period of French art. The collection does, however, include an example or two of other masters, such as Holbein, Oliver, Cooper, Cosway and Engleheart. There are very few miniatures in the National Gallery, and an equally small number in the National Portrait Gallery, the latter being collected more for the sake of the persons whom they represent than on account of the artists who painted them.

The most important National Collection is that contained in the Victoria and Albert Museum. There are two large cases of miniatures in the Oxford University Galleries, and others are to be seen in the National Gallery of Ireland, the Bowes Museum at Barnard Castle, and the Holburne Museum at Bath.

There are many private collections of great importance occasionally accessible to the collector.

The greatest is that at Montagu House, belonging to the Duke of Buccleuch and Queensberry, but there is a very important collection at Windsor Castle, numbering a thousand portraits, mostly of royal personages. The Duke of Portland has a very choice collection at Welbeck, Earl Beauchamp nearly four hundred examples at Madresfield Court, there is a wonderful little room full of miniatures belonging to the Earl of Dysart at Ham House, and the Duke of Rutland's collection at Belvoir Castle, the Duke of Devonshire's at Devonshire House, the Duke of Richmond and Gordon's at Goodwood, the Duke of Bedford's at Woburn Abbey, and the Marquis of Exeter's at Burghley House are all celebrated collections. The Baroness Burdett-Coutts has some very fine examples of the early masters, and there is a small but very choice collection at Sherborne Castle.

Earl Spencer, Lord Rosebery, Miss Alice de Rothschild, Lord Derby, Lord Dartrey, Mr. E. G. Quicke and Mr. Laurence Currie may be mentioned as other collectors whose cabinets contain rare and beautiful miniatures, while perhaps the most valuable collection formed in recent years is that now being gathered together by Mr. J. Pierpont Morgan, finding a temporary resting-place in his house at Princes Gate.

Other collectors who should not be forgotten are Lord Hothfield, Mr. Usher of Lincoln, Mr. Whitehead of Wimbledon, Mr. Julian Senior, Mr. Henry Drake, Mr. George Salting, and Mr. Marshall Hall; each of these collectors having in his possession many rare and beautiful specimens.

No student of miniatures can afford to neglect the foreign collections. Perhaps the most important of all is that in the Rijks Museum at Amsterdam, comprising as it does many works of first-rate excellence by the best

of English or foreign painters; the portrait of Charles II by Cooper and the very large one of Henrietta Maria by Hoskins are of the finest possible quality, and many of the examples of the work of Isaac and Peter Oliver, and of their successors are of extreme beauty. The collection also includes portraits by Hilliard, and several by the rarer English masters.

A large collection, even more choice in its English section, is the property of the Queen of Holland, and includes superb miniatures by Holbein, the two Olivers, and the two Coopers, and has also representative examples by almost every foreign artist.

In Germany, the collection belonging to the German Emperor is remarkable for containing a long series of portraits by Alexander Cooper, and some very fine works by Füger.

In Paris, the Louvre is particularly rich in the works of Petitot, and of the enamellers who succeeded him, while in Vienna there are fine collections not only in the Royal Palaces, but in the palaces of many of the principal archdukes and princes.

A magnificent collection is contained in the Hermitage at St. Petersburg. It is full of fine examples of the work of French artists, and contains a few choice portraits by English painters. Hardly any collection in Europe stands, however, in such urgent need of careful classification.

In Denmark there are choice collections in the National Museums, Frederiksborg Palace, Rosenborg Palace, and in the private collections of the Crown Princess and Prince John of Glucksbourg. In Sweden, both in the National Museum and the Historical Museum in Stockholm, and in the National Museum at Gothenburg there are many fine miniatures.

In Italy the Uffizi and Pitti Palaces both have interesting collections.

Amongst private collectors abroad, Monsieur Sinebrychoff of Finland, Mr. L. Lehmann of Frankfurt, and Herr Jaffé of Hamburg should be mentioned.

There are several collectors of miniatures in the United States who are sparing neither trouble nor expense to secure the choicest examples of each artist's work as they come into the market, and it appears likely that in the future we may find miniature painting even better represented in America than it is in the mother country.

For the literature of the subject, the reader is referred to the bibliography at the beginning of this volume.

ON THE PAINTING OF MINIATURES.

PRACTICAL INSTRUCTION, CONTRIBUTED BY

ALYN WILLIAMS.

CHAPTER XV

SPECIAL QUALIFICATIONS NECESSARY FOR A MINIATURE PAINTER. COURSE OF PREVIOUS TRAINING ADVISABLE.

THE necessary qualifications may be classified under two headings; the first may be styled Special Gifts, some of which may be termed "genius." These include good eyesight, an aptitude for drawing, an eye for colour, and that subtle insight into character so necessary for every portrait painter. Genius, though born, is not ready made, therefore other qualifications are—the power of drawing correctly, a knowledge of superficial anatomy, relative values of tone and colour, a delicate touch and infinite patience. These may all be acquired by earnest students, and the more time they devote to their training the better will the ultimate result of their labours be. The majority of miniature painters of the present day do not in their work approach the excellence of the old masters, largely owing to the pernicious effect of photography on their art; it is undoubtedly an easy matter to obtain an apparent, but often characterless likeness, by copying a photograph, and the excuse of saving the client's time is made; but such a production is not a portrait in the true sense of the word, for it only crystallizes a transient glance, exaggerates certain parts of the features, stiffens the expression, sharpens up lines in the face, and deepens the shadows, while the real por-

trait is a revelation of character, a delineation of the mind, although it may lack the added advantage of being what is so frequently spoken of as "a speaking likeness."

In writing in such terms of the influence of photography, we must not fail to admit its assistance to the trained artist, for, like fire, it is a useful servant, but a very bad master. Photographs may be used as a guide to the form of the features, and to save a certain amount of the sitter's time; portraits have sometimes to be entirely painted from them, but no true artist likes such work, and students must avoid painting from photographs until they have had sufficient training to enable them to paint well from life. The miniaturists of the present time may be classed under three different headings: first, the professional painter, who has worked earnestly, and devoted the necessary years of labour to his art training, before taking up any special branch of art; Second, the amateur, or semi-amateur, who desires to follow a fashionable craze, and has a real love for the work, or a desire to make a little money; and, finally, the photographic artist, who is content to copy photographs on ivory. This latter class of miniaturists is, unfortunately, too much in evidence, and its adherents have often a considerable amount of technical skill in the brush work of stippling, but are generally quite incompetent to draw from life. Sometimes the difficulty of drawing from the flat is overcome by reducing the photograph to the required size, and then tracing it; but too often, alas! for the public credit of the art, the photograph is printed lightly, direct on to the ivory, and then coloured. This practice cannot be too severely condemned, especially when the results are fraudulently termed miniatures.

The amateur miniaturist scarcely existed before the

days of photography, the photographic artist not at all, so that at the present time our public exhibitions are often flooded with abominable miniatures, high finish passing muster for good work, and rigid selection not being sufficiently enforced. Students intending to take up the art seriously should have exactly the same training as if they were adopting any other form of painting, and when they reach the stage of drawing from the living model, should learn the same as other students, to draw in large before attempting to paint in little: too much emphasis cannot be placed upon this, for there is, indeed, a great amount of truth in that saying of Haydon's, "Those who draw in large, when they come to draw in little but compress their knowledge; but those who always draw in little, when they come to draw in large but enlarge their ignorance."

To those who are unable to devote all their time to a thorough art training it is advisable to make from the living model numerous sketches and finished pencil drawings in every conceivable position. As a rule these should be from the head and bust, and about twice to four times the size of an ordinary miniature; a knowledge of superficial anatomy should also be acquired, especially with regard to the head, neck, and shoulders. It is also a good plan for all students to copy a few really good miniatures, and to copy in miniature on ivory or vellum some of the portraits of such masters as Romney, Gainsborough, Reynolds, and Lawrence; but it is never advisable to copy too many works by one master, for students merely run the risk of adopting the style and technique of one man, and for some time at least of losing their own originality of style and execution.

CHAPTER XVI

MATERIALS

MINIATURES are generally painted on ivory, sometimes on vellum; both can be purchased of most artist-colourmen. Great care in the selection of the ivory should be taken, as it is often bleached quite white by means of Peroxide of Hydrogen, and in such a case there is great danger of the majority of the colours also bleaching. It is of importance to select pieces of ivory that have very little grain in them, especially where the painting of the head will come, or when the miniature is looked at in the reverse light from that in which it is painted, the grain will show in streaks or lines.

Ivory should never be kept in a very dry atmosphere, as, if too dry, it will curl up and chip when trimmed to the required size. It is advisable, before use, to keep it in an air-tight box, with some damp blotting paper beneath it; but after the painting is finished, and before framing, it should be well dried and then fastened or skinned on to the glass with gold-beater's skin, otherwise there is some slight risk of the painting, in course of time, becoming somewhat mildewed. Should ivory become too yellow by being kept in the dark, it may be dipped in water, and then placed in the sun to dry; this will generally bleach it sufficiently for painting, while, if it is necessary to re-surface it after washing out any previous work, it should be rubbed over with

pumice or cuttle fish powder with a circular movement of the fingers, the artist being careful to dust off any superfluous powder before starting to work; gentle sponging over with cold water will be found a good plan to adopt to avoid the marks of the scraper being too apparent. Vellum is a delightful material for working upon, and is improved by being mounted on thick cardboard; although somewhat resembling ivory in colour, it does not possess its delicate tone nor transparent gleams—it requires no preparation, unless found to be somewhat greasy, and it should then be rubbed gently over with a soft rubber or sponge, with water mixed with a few drops of liquid oxgall.

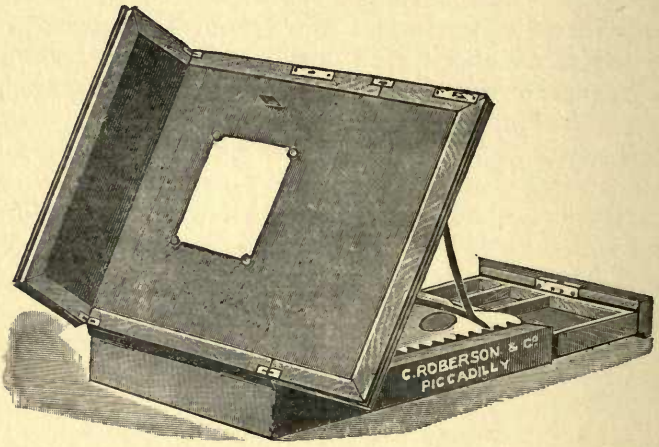
Colours.—It is difficult to give a list of colours, for every artist will, in the course of time, form his own palette. The two most important matters to consider are permanency and transparency: for no minaturist should lose sight of the bright effect and gleam of ivory, which heavy, opaque, bricky colours must ruin, unless painted judiciously into the background or draperies, to show up, by contrast, the quality of the flesh tones.

The colours here advised, after experience of many years, are, Rose Madder, Brown Madder, Cobalt, Cerulean, Viridian, Orange Cadmium, Yellow Ochre, Aureolin, Roman Ochre, Raw Umber, Warm Sepia, Burnt Sienna, Vermilion, Lampblack, and Chinese White. The most convenient form for them is in half tubes of moist water colours. It is not advisable to use any colours that are specially prepared for the use of miniature painters; it is impossible to tell if they are composed of permanent pigments, and all artists should learn to mix their own tints.

Easels and Desks.—The illustrations will show convenient forms of combined easel and paintbox; they

have both been made to the writer's design, and may be obtained from most artist-colourmen. In both, the board can be laid flat for washes, and they can be instantaneously adjusted to any angle; a flat table for finishing should be avoided, as it not only tends to cramp the body, but the painter is unable to compare his work side by side with the model.

Sometimes in the completion of small work, it is advis-



able to use a magnifying glass, but a too free use of this is undesirable for fear of distortion.

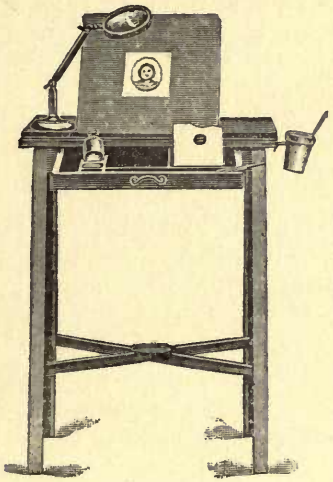
Brushes.—Red sable brushes are the most suitable; they should not be too small, Nos. 2 and 3 being fine enough for any size of miniature.

Palette.—A Xylonite Palette is useful, as the colour matches ivory in tone, so that the tints can be accurately mixed, and being of a non-absorbent nature, they will not dry upon it too rapidly.

Scrapers.—The best to use will be found a needle and a surgeon's ordinary scalpel, the former for the fine

touches and the latter for the broader ones. The needle should be fixed in a handle and replaced directly it becomes at all worn, or it will be found to dig into the ivory, making a deep scratch; the end of the scalpel should, for the same reason, be kept very sharp.

Gum water can be bought already prepared, or it may be made with gum arabic dissolved in distilled water,



with the addition of a few drops of glycerine, to prevent it cracking when dry.

Miniatures may be backed with fine white Bristol board and gummed at the edges, or they may be mounted in the same way on tinfoil or silver paper. The better plan is to try which best suits each particular painting.

Mediums to bring up the colour.—Diluted gum water is sometimes used with the paint to bring up the colour, or a medium composed of the white of a new-laid egg, beaten up with a few drops of vinegar, and then strained through muslin, may be used after the completion of the

work; it is possible also to use a water-colour varnish, diluted with spirits of wine, but the student would do well to avoid the use of mediums, as they one and all tend to destroy the delicate tone and gleam of the ivory.

The only materials necessary for pencil drawings are a 4 or 6 H and a B lead pencil, a small sand-paper block for sharpening them to a long fine point, a piece of putty-rubber, and a few pieces of the finest grained hot pressed water-colour paper, mounted on cardboard.

CHAPTER XVII

POSING AND LIGHTING

FOR portraiture, the simpler the lighting upon the face the better the result; it is a mistake to paint with a light coming from the top upon the sitter. We are unaccustomed to seeing deep shadows under the eyebrows, nose and chin.

A room with a single high window facing north to north-east, the window reaching within three feet of the ground, will be found the most advantageous. Before the painter commences work he should request his sitter to turn round gradually from right to left profile, to see the effect of the countenance in every position, and repeat the same in different parts of the studio, until he decides which position gives most of the character and likeness; this is an important matter, as, curiously enough, some positions do not at all give the right impression of the sitter.

Generally speaking in regard to adults, the character and likeness are better seen in three-quarter face. A woman or a child should have only sufficient shadow to distinctly show the articulation of the features, but a man, to show the strength of the face, should have decided lights and shadows. The figure should in all cases be turned slightly away from the face, thus giving some variation; this, however, should not be overdone, or it will appear strained. The head of the sitter should be

on the same plane, or slightly above that of the painter; a good plan is to sit on a low chair, as this brings the eye about level with the model's chin, thus giving the artist the added advantage of being able to lean the elbow upon the knee to keep the hand steady whilst painting.

In commencing to draw, care should be taken not to start the head too low down on the ivory; the taller the subject represented, the nearer the top should the head be placed. A common fault with beginners is to draw the head too large for the proportion of the ivory; this tends to spoil the feeling of refinement, especially in miniatures of women and children, painted in a light key. Greater space should be allowed in front of the head than at the back; when sitting, the shoulders have a tendency to rise, and an allowance for this must be made in the drawing; a long neck, and moderately sloping shoulders, are graceful in a woman; by care in the pose, and treatment of light and shadow, all ugly characteristics may be minimized.

Caricature must be avoided in any form; it may be easier to obtain an apparent likeness by slight exaggeration of any too pronounced features, but that is more fatal to the success of a portrait painter than even abject flattery; the happy medium is to tell the truth, and to tell it lovingly.

CHAPTER XVIII

PENCIL DRAWINGS

BEFORE trying to paint from the model on ivory, students should learn how to draw from life with a finely pointed, hard lead pencil. These drawings are better executed on a fine-grained, hot-pressed, water-colour paper, and should be drawn about double the size of an ordinary miniature, so that the eyesight may become gradually accustomed to miniature work. This work will also help to give a sure and accurate touch, and show the value of fine line work.

An outline of the head and shoulders should be first drawn in, then the form of the features touched in lightly, the whole being done as much as possible in square touches, the pencil being held quite loosely in the hand; having thus obtained, relatively, a sense of proportion, it should be again carefully gone over, the pencil being held more firmly, the drawing corrected, and the more curved lines introduced. After this, draw in the darker shadows in masses, and the half tones, with lines running as far as possible in the direction of the muscles.

The big masses of light and shade should be studied carefully by half closing the eyes when looking at the model; and when putting in the hair, detail should be avoided in either lights or shadows. The student should draw these in masses, putting in the tones the reverse way from which the hair goes, and touching in detail and lines in the half tones. He should correct the draw-

ing with the putty rubber, and when it seems to be too much in lines, rub over those parts lightly with the finger, thus blurring them more together. Then he should pick out, where necessary, the highest lights with the rubber, especially in the hair. The darker pencil should not be used until it is decided exactly where the darkest touches are needed, then every touch should be most carefully considered.

These drawings look well when a suggestion of colour is introduced, but this should be done sparingly; tinted pencil drawings are refined, and have a distinction of their own; there is a steadily growing demand for them, but too great a mixture of pencil and water-colour is apt to spoil the beauty of both.

Lovely examples of this sort of work have been done by Richard Cosway and his contemporaries, but seldom has the colour been overdone; they are essentially tinted pencil drawings. It is better almost to complete the pencil-drawing in a light key, before introducing any colour, and then to start by putting it in lines or touches over the pencil work, commencing with the brightest colours, viz., lips, cheek, and eyes, painting in the two first with Vermilion and Rose Madder, and the eyes with a suggestion of their actual colour, after which a slight tint of Orange Cadmium and Rose Madder may, if found advisable, be washed over the flesh, and the hair lightly tinted.

As a rule, it is better not to tint either background or draperies, excepting, perhaps, a touch of blue or other colour in parts of the latter. Nearly all these drawings look better and more artistic when vignetted; they should have the appearance of very little work, and should be framed in the simplest possible manner, to carry out and emphasize this idea.

CHAPTER XIX

METHOD OF PAINTING MINIATURES

SKETCH in the outline with the brush, using a mixture of brown madder and cobalt, and after having made a careful drawing in the same manner as with the pencil, wash in the darker shadows of head to about half the strength of tone required with the same colours, using more of the warmer or colder colour as may be required. The student will find it possible to paint other colours over this foundation without destroying the transparency, and will therefore be able to concentrate his attention on the drawing and the broad effect of light and shade, without having to consider the colour at the same time. All this should be kept as defined and square as possible, the brush being sufficiently charged with moisture to enable the colour to run freely, and the model being looked at with half closed eyes so as only to see the big broad masses without too much detail.

More colour may then be introduced over the flesh, using Orange Cadmium, or Aureolin with Rose madder—the highest lights being left bare ivory—the Carnation of lips and cheeks can be put in with Rose Madder and Vermilion, the actual colour of hair and eyes introduced and the half tones of the flesh touched in—generally with Raw Umber.

This should all be painted with broad, soft touches that

can, when necessary, be placed over the dry colour underneath without washing it up; stipple either in line or dot should not be commenced until this is done and the background and drapery well washed in.

It will require some practice to find out how one tone can be placed over another without disturbing the underneath one; the whole scheme of the work should be washed in without niggle.

Before giving any hints about methods of stipple, it may not be out of place to explain its object—it is only a means towards the end, not, as many so often imagine, merely an excuse to smother up bad workmanship; look, for instance, at the miniatures of John Smart, who was perhaps the best of all miniature painters on ivory, his work is so highly stippled that at first glance it looks almost like a wash, yet no painter could possibly obtain with wash alone the breadth and delicacy of colour he shows us in his finest work.

All the great miniature painters on ivory of bygone days finished their *flesh* by stippling, and what better precedent can our modern artists have? Condemnation comes either from ignorance or incompetency, for much patience is required to master the technical difficulties.

Stippling is not only a method of filling in uneven washes, it is also the way to obtain delicacy and purity of colour; if several colours are mixed together they will produce a dirty tone, but if separately placed side by side in minute lines or dots, they retain their purity and yet blend to the required colour—in fact, the principle of mosaic work can to a minor extent be applied to painting. Perhaps the best method is to stipple in short lines. Cosway, Engleheart and the Plimers finished their miniatures in this way—much expression lies in the direction these lines go; they should be rather in the direction the

THE THREE STAGES OF A MINIATURE



STAGE 1



STAGE 2



STAGE 3

muscles run, and nothing will help the miniaturist to attain to this more than a course of drawing in pencil.

The grays in flesh should be most carefully studied, they can generally be stippled in; Viridian is a useful colour for this purpose, but it should be used judiciously, for it is apt to look much darker in artificial light. Cerulean is also very useful, but more in the lighter tones. The needle and scraper are useful to correct faulty touches, and sometimes to help to give texture—they should be sparingly used, and where the scratches show they may be almost removed by passing over the places a damp brush. Hair should always be painted in masses, the light and shadow well defined, and detail only shown in half tones. For golden hair use Brown Madder, and Cobalt for first wash in shadows, Roman Ochre in half tones and over shadows, the lights kept purplish blue and detail in half tones with Raw Umber and Roman Ochre. Black hair is always rather blue in the lights, and warm brown in shadows; use warm Sepia or Brown Madder with black in half tones. Brown hair of different shades may be treated with somewhat similar colours with warmer lights and no black; and auburn with the addition of a little Burnt Sienna. In all cases when painting the loose edges against the background or flesh, use a cooler colour and paint with a light but broad touch so as to avoid getting it to look wiry.

Avoid painting drapery in a woman's portrait that will date the miniature; it may be fashionable at the time it is done, but a year or so after a smart pattern will probably become vulgarized. A soft fichu is very suitable; any colour that will harmonize with the work may be introduced, and it allows the artist to show as much of the neck and shoulders as he may deem advisable.

A stiff, black coat never looks well; men when not in

uniform should be painted in a loose shooting jacket, or something of a similar nature.

Children's portraits may with advantage be painted with the frock pulled off over one shoulder, showing the neck and little dimpled arm.

Chinese White can be judiciously introduced into white drapery; it helps by contrast to show up the delicate tone of flesh.

Black should be painted with warm shadows and bluish lights; in fact, a good general rule to observe is, when painting warm-coloured materials, use cool shadows, and for cold-coloured use warm shadows; the actual colour showing mostly in the half-tones.

Backgrounds should always be boldly washed in with the brush well charged with colour; for cloud effects, such as Cosway painted, Cerulean may be used for the blues, Cobalt and Vermilion for the gray cloud, and their light, warm edges suggested with the slightest tone of pure Vermilion. Both draperies and background need not be stippled like the flesh, they may often be left in washes; accidental effects caused by the colour running in blobs are often of value both in composition and to show by contrast the fineness of the flesh tones. The darkest touches should not be put in until the work is almost completed, then their relative tone, colour, and shape carefully considered and painted in with a broad touch that should not require any niggling up afterwards. Students may with advantage take a lesson from Mr. Sargent's large oil portraits in this respect.

It is inadvisable to use any medium whilst painting; when the work is finished, a little diluted gum water, or prepared white of egg, may sometimes be introduced to bring up the colour, especially in the darker shadows, or the whole may be varnished with a brush, using a mix-

ture of one part water-colour varnish with about four of spirits of wine; but generally the student will find it better to dispense entirely with any description of medium, and to rely upon the brilliancy of his colour to obtain the desired effect.

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